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CONCERT SEASON IS INAUGURATED BY SIX DÉBUTS

London String Quartet, Three Russian Violinists, One Soprano and One Tenor Make Their Bows to New York Public—Rudolph Bochco, Anna Burmeister, Mischel Piastro, Mischa Violin and Tom Burke Heard in Recitals—Helen Yorke and Leo Ornstein Are Soloists With Russian Symphony

THE New York musical season began officially, as it were, on Friday evening of last week at Aeolian Hall with the first appearance in this city of the London String Quartet. On the succeeding days, events followed each other with the rapidity of tropical lightning flashes. Saturday afternoon saw the début at Carnegie Hall of the violinist, Rudolph Bochco as well as another concert of the London Quartet in Aeolian. Mischel Piastro and Mischa Violin, violinists both, occupied the platform of Carnegie Hall Sunday afternoon and evening respectively, while at matinée time, Aeolian Hall housed a soprano, Anna Burmeister, and in the evening, the Hippodrome was the scene of the tenor, Tom Burke's local début. Meanwhile the third of its Sunday night concerts took place at the Lexington Theater, with Leo Ornstein and Helen Yorke the attractions. Last Monday the Londoners continued on their way at Aeolian Hall, while in the evening one Minette Warren, whose talents will be considered in these columns next week, played piano there.

London Quartet Début

The London String Quartet made its American bow at the recent Pittsfield festival, whence its good report had preceded it. If anything, that report undervalued its merits. Its members, Messrs. James Levey, Thomas W. Petre, H. Waldo Warner and C. Warwick Evans, have welded themselves into an ensemble of almost unexampled finesse and beauty, one eliciting delight and admiration from even a community administered by the matchless Flonzaley four. The manner in which they elected to introduce themselves to New York, if questionable on the score of practical wisdom, disclosed at once idealism and scholarly purpose. Many will naturally fail to see the need of presenting for the general edification all of the seventeen quartets of Beethoven, and with a strict eye to chronology, in the bargain. For in the practice of chamber music Beethoven is ever with us. Chronological cycles always smell of educational intent and against this the New York public commonly revolts. There was not an academic vestige in the first concert of the Britishers or even a momentary monotony in successive works of the same period. Yet it was impossible to escape the impression that the newcomers would better have served their interests by making each program an exhibition of that master's three styles, thereby revealing in the space of a single program the full scope of their technical, intellectual and emotional qualities.

On Friday evening, however, the offerings consisted of the first three quartets

of the set of six composing Op. 18 and dedicated to Prince Lobkowitz. The second three were presented on Saturday afternoon, while on Monday came the vastly greater ones of the Rasoumovsky trilogy, Op. 59. Individual preference alone could decide which of the three given at the opening concert proved most enjoyable—for the quartets in F Major, G and D are very evenly matched in inspiration and the performances of the Londoners in each case were surpassingly fine. Excepting by the Flonzaleys alone, New York has heard no quartet playing as outstanding in every essential in at least fifteen years. In the cultivation and fusion of elements that conform with the highest traditions of chamber music these Englishmen show themselves the peers of the best we have known. Their ensemble is of a perfection arrived at from an exquisite blend of alert and sensitive talents, a delicate adjustment of mentalities and feelings and a kind of mutual divination. Sedulous rehearsal has brought about an extraordinary quality of balance, and a virtually flawless unity in the pursuit and achievement of effects. Their style merges poetic communication and splendid vigor with a vitalizing intellectuality. Rhythm, fine-pointed, precise and mercurial, nuance in wide and superbly graduated scale, from a lordly fortissimo to the fine spun tonal whisper, phrasing perfectly conceived and wrought, intonation generally true and a tone ranging from limpid transparency to a quasi-orchestral opulence—these are a few of

their describable characteristics. And the projection of details so meticulous, so lucid, yet so correlative to the plan of the work is at all times emotionally informing and suggestive rather than consciously analytic. Playing, in short, suffused with nobility, earnestness and, above all, human quality. The large audience gave the players repeated ovations.

In the C Minor, A Major and B Flat Major Quartets on Saturday there was further occasion to admire the pre-eminent traits of the Englishmen's art. Again there forced themselves on the attention of the listener the delicate finish of teamplay, the unity of effect, the wealth of minutely chiseled detail, the anxious projection of sharply etched melodic lines, the ceaseless play of light and shade, the superb organ-like fullness of tone in sustained chords, the keen, unflinching course of rhythm. The canonic *andante scherzoso* of the C Minor, the *andante* with the variations from the A Major were the most memorable feats of the artists in the first two quartets, while the level of excellence was most consistently maintained throughout the B Flat, in the last movement of which occurs the plangent "Malinconia" adagio—a "pathetic" symphony in miniature, which the Londoners enunciated with the right sense of its emotional purport. On the whole their playing had a few blemishes not apparent the previous evening—some slight departures from the pitch and in vigorous passages a momentary coarseness of tone.

These trifles, however, detracted nothing from the truly memorable aspects of their performances. H. F. P.

Monday's Concert

The three Rasoumovsky quartets last Monday enabled the Londoners to exhibit their art from the standpoint of fuller and more vigorous expression. In the radiant masterwork in F Major and the more introspective ones in E Minor and C their ensemble had an element of ruggedness and dramatic penetration necessarily wanting in the less mature creations of Beethoven's first period. This ruggedness they achieved sometimes at the expense of tonal smoothness and purity. But it was invigorating in the highest degree and informed the music with unfailing vitality. H. F. P.

Rudolph Bochco Is First of New Season's Violin Recitalists

It fell to Rudolph Bochco to give the first of the new season's multitudinous violin recitals. Programmed and advertised as "Russian," he might very properly have substituted "American," for it is chronicled of him that although he is a Russian by birth he has lived since childhood in New York. Irrespective of nationality, he will be very cordially welcomed at future appearances, as he is a gifted and sincere addition to the ranks of the younger violin-

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THE ZOELLNER QUARTET

An Organization That Has Won Its Way to the Front Rank Through Its Adherence to High Ideals. It Is To-day a Potent Factor in This Country's Musical Life. (See Page 4)

MAX BRUCH DIES IN BERLIN AFTER LONG SUFFERING

Eminent Composer, Weakened by Privations of War, Passes Away at Age of Eighty-three—Death was Long Expected—American Friends Strove to Relieve His Distress—Active in Composition Until the End

MAX BRUCH, one of the foremost German composers, died at his home in Berlin last Sunday morning, after an illness of many months, brought on by the privations of war. Had he lived until Jan. 6 of next year, he would have attained his eighty-third birthday. Several times in the last year he was reported in a dying condition, but each time seemed to rally and gain strength, but his advanced age, coupled with his suffering and privation during the war and his disappointment as to the final outcome of the struggle, could only postpone the inevitable.

Max Bruch was born in Cologne, Jan. 6, 1838. His father was in the government employ, and his mother, who was a singer of considerable ability, was the first guide of those musical talents which early manifested themselves in her son. His next teacher was Professor K. Breidenstein, at Bonn, and when he was fourteen years of age, he gained the scholarship of the Mozart foundation at Frankfurt-on-Main for four years, during which time he studied with Hiller, Reinecke and Breuning at Cologne. It was at the beginning of this period when his first symphony was produced, which was followed by an operetta, "Scherz, List und Rache," set to Goethe's words. After further study at Munich, Leipzig and other cities, he entered upon his career which was to make him a conspicuous figure, even among so distinguished a galaxy of composers as lived at that time.

The greatest significance of Bruch as a composer lies in the choral works which he produced and in which he excelled in the field of the epic cantata, even if he did not originate the form. The first great success came with the performance of "Frithjof," which was written at Mannheim in 1863 and met with such popularity that it became the prototype of a numerous group of similar works which followed soon after. His best known work, however, is his G Minor Violin Concerto.

Bruch wrote little for the operatic stage, although one of his first ambitious works was the opera, "Loreley," which the poet, Geibel, had written for Mendelssohn. It is said that among the unpublished manuscripts left at his death are two comic operas dating from his best period which he would not consent to have published during his lifetime. He was a distinct master of choral and orchestral effects and it was this understanding, together with his knowledge of the province of the voice, which enabled him to attain the thrilling climaxes in his best known choral works, which include besides "Frithjof," "Fair Ellen," "Odysseus," "Arminius," "Achilleus," and "The Cross of Fire," all of which are of an epic character.

Songs About to be Published

Bruch led an active life, and continued to compose to within a short period of his illness. Two works for string quartet are among his most recent efforts, and these will be played by the Letz Quartet this season, it having secured the exclusive right of performance. Five songs have also lately issued from his pen and will be published in the near future by the Carl Fischer Publishing Company in New York. One of these, "Close Beside My Door," was composed by his daughter, Margarete. The others are "When My Dear One Comes," the lyric of which has been taken from the Spanish; "Through the Velvety Dark," by Geibel; "Morning Song," from Goethe's "Claudine," and "Thomas Song," from Goethe's "Jesus und Baetaly."

From 1858 to 1861 Bruch taught music privately in Cologne; 1865-67, he was musical director at Koblenz, and until 1870 he was Kapellmeister at Sondershausen. In 188 he went to Berlin as conductor of the Stern Choral Union, and

after 1880 continued as conductor of the Liverpool Philharmonic Society. In 1883 he made his only visit to America, bringing out his "Arminius" in Boston. Upon his return to Germany in the same year he became director of the Orchestral Society at Breslau, and in 1890 had charge of composition in the Royal Hochschule in Berlin for two years. In 1881 he married the singer, Emma Tuczek.

The war brought great distress to the aged composer, both mentally and physically. He was a devout believer in the genuineness of Germanic Kultur, and as

Bonn To Issue Coin in Honor of Beethoven Anniversary

According to a foreign dispatch, coins bearing on one side the bust of Beethoven and the numerals 1790-1920, are to be issued by the city of Bonn to honor the 150th anniversary of the birth of the composer, which took place in that city on Dec. 17, 1770. The coins are to be issued in ten, twenty-five and fifty pfennig pieces to the value of seven hundred thousand marks.

such was a strong nationalist and a loyal supporter of the monarchy. However, because of his advanced age, musicians of other countries were disposed to be more charitably inclined toward him than toward certain other German composers.

Early this year it was reported in MUSICAL AMERICA that he was in want, and a number of his associates in this country, headed by Eddy Brown, sent him a contribution which he wrote he was compelled through necessity to accept, and for which he was very grateful.

Englishman Establishes Record for Continuous Piano Playing

CROYDON, ENGLAND, Sept. 20.—Albert Kemp of Croydon recently broke the record for continuous piano playing, having sat down to the instrument one Tuesday morning at 9 o'clock and played without stopping until 11 o'clock the following Saturday night, making 110 hours in all. The previous record of 105 continuous playing was held by a New Zealander. Kemp was fed by attendants while playing. He wound up with "God Save the King."

Busoni Appointed to Faculty of Berlin College of Music

Pianist to Teach Composition Despite Opposition of Pfitzner—Weissmann Issues New Pamphlet—Philharmonic Choir Forced to Disband

BERLIN, Sept. 8.—The appointment of Ferruccio Busoni as a teacher of composition at the College of Music, which for long had seemed doubtful, has now become a fact, and the artist has returned to his Berlin home, which he had to leave on the declaration of war. His daring tendency toward innovations, which has already brought him into serious opposition with Pfitzner, will probably again make itself noticeable in Berlin, where there are young people enough to proclaim him a messiah. We may but wait. The quarrel over him is sure to flame up soon when his new opera, "Arlechino," is produced for the first time at the Berlin State Opera.

In the meantime the well-known Berlin critic, Dr. Adolf Weissmann, has written a remarkably clever pamphlet. I am especially pleased to discuss this pamphlet here, as my excellent colleague, Dr. Weissmann, is going to take over my duties as Berlin correspondent to MUSICAL AMERICA while I go on a journey to Spain, from where I shall keep the readers of MUSICAL AMERICA informed of Spanish musical life. Dr. Weissmann very correctly points out as the fundamental error in our artistic life that the artist who calls himself politically radical also behaves artistically radical. By such artistic radicalism he estranges the man on the street, whom he should approach and for whom he should be a spiritual leader. The artistic radicalism of the few artists who may be considered as serious is absolutely opposed to party radicalism, and its outward form, communism. He discusses the question as to whether the gulf between instrumental and vocal music can be bridged again, which to him will mean the salvation of music. Richard Strauss, as the leading living musician, feels in himself this rupture between the artist and the melodist. To bridge the gulf between instrumental and vocal music means to bring higher music and popular music more close to each other again. There are two possibilities for the future, he says, either the revolution of society which is threatening everything spiritual, and which will bury art, or the ascendancy of the artist, who will be strong enough to impress his spirit on society.

I fear this latter possibility unlikely in the European chaos. Never before was man so estranged from art as at present in Central Europe, where the strife for daily bread preoccupies everyone.

The first great victim of the musical crisis which I have so often predicted has fallen. The famous Berlin Philharmonic Choir, which for thirty-eight years had existed under its founder, Prof. Siegfried Ochs, has had to disband. The enormous cost for the hall, orchestra, rehearsals, etc., made its further existence impos-

sible. It is hoped, however, that the choir, which is dissolved as an independent organization, can be united with the choir of the College of Music, where Ochs is going to conduct the choir lessons. The choir would have at its disposal, in place of the expensive philharmonic orchestra, the college pupils' orchestra and also the hall for nothing. That the choir bearing the name Philharmonic must separate from the orchestra and the hall bearing this name is characteristic of present conditions in musical life in Germany. It is feared that other painful surprises are still in store.

The American tenor, F. N. Huttman, now living in Berlin, has again been engaged as guest at the opera for next winter. DR. EDGAR ISTELE.

Harry Cyphers Resigns from Management of Detroit Symphony Orchestra

DETROIT, MICH., Sept. 30.—Harry Cyphers, who has been manager of the Detroit Symphony Orchestra for the past four years, has resigned. Mr. Cyphers will leave Detroit on Nov. 1 for New York, where he will be associated with Loudon Charlton. His position with the Detroit organization will be filled by Robert de Bruce, who has been the orchestra's assistant manager since June 1.

Public Music Service, Inc., to Present Singers in Operatic Recitals

Harriet Lark, soprano, and Elda A. Boyer, baritone, have been engaged by Public Music Service, Inc., to introduce operas in story and in song, combining the singing of the best known operatic numbers with the story of the play. In this way the promulgators of the plan hope to build up an appreciation for opera in many communities with which they would be in a position to co-operate should local musicians desire to establish their own organization for giving operatic performances.

30,000 Hear Second Annual Festival in Eden Park, Cincinnati

CINCINNATI, OHIO, Sept. 29.—The second annual music festival and community sing, which was held recently in the natural amphitheater of Eden Park under the auspices of the Board of Park Commissioners and Community Service, was attended by more than 30,000 persons, and was one of the most successful park musical events ever held in this city. It was the first time the symphony orchestra musicians had participated in an event of this kind, and under the direction of Modest Alloo, they lent most efficient service. Two numbers were sung by Daniel Beddoe, and also several were given by the Chamber of Commerce Glee Club. The community singing was in charge of Will R. Reeves.

CHICAGO TO HAVE NEW CONDUCTORS

Opera Association Adds Two Italians and Frenchman to Its Roster

CHICAGO, ILL., Sept. 23.—Several changes and new acquisitions are announced by Executive Director Herbert M. Johnson in connection with the orchestra of the Chicago Opera Association. Gino Marinuzzi continues as principal conductor and artistic manager. There will be two new Italian conductors, however, and one French; of the former, Pietro Cimini has been conspicuously identified with Russian as well as Italian activities. His compatriot is Gabriel Santini, who is coming from South America, where he has been active during the season.

The new French conductor, Henri Morin, and the Italian conductors as well, Mr. Johnson says, disclosed anxiety lest their respective sections be slighted in the expanding development of the Chicago company, in view of the latter's pronounced American atmosphere. In consequence, both were consulted in every change to be made during the coming season in which their national art-interests figured.

Morin is not unknown to the Anglo-Saxon musical world, having gained recognition in London through directing ballet performances, particularly the music for the Ballet Russe. He is known in France as a conductor of symphony orchestras as well as of grand opera and ballet.

Alexander Smallens, who conducted several times last season, has been retained, and two of the old staff of assistant conductors as well, Charles Lauwers and Frank St. Leger. A new assistant conductor, Renato Bellini, has been engaged.

Chorus rehearsals were begun last week in Chicago upon the arrival from South America of Alfio Bernabini, newly appointed chorus master.

The management has also announced the appointment of Bruno Steindel as first cellist. The orchestra rehearsals begin on Oct. 4. F. W.

IMPRESARIO ARRESTED AS "FAKE," ATTEMPTS SUICIDE

Sells Tickets for McCormack Concert Called Fraudulent by Wagner—Found Hanging in Cell

MORRISTOWN, N. J., Oct. 2.—Following his arrest on the charge of defrauding the public by advertising and selling tickets for a John McCormack recital, although the tenor is in Europe, a man who gave his name as John Tyler attempted suicide in the Morris County jail.

Some time ago Tyler called on the Board of Education and rented the high school auditorium supposedly for a concert by John McCormack. The concert was advertised and some 200 tickets at \$2.50 were sold. The authorities then made inquiries at the New York office of Charles L. Wagner, manager for Mr. McCormack, who branded the concert as a "fake." A trap was set for Tyler by the authorities and Howard Potter, representative of the Wagner offices, who went up to Morristown. The man was arrested and placed in the Morris County jail in preparation for a hearing before the Commissioner last night, but when the police and Mr. Potter went to get him they found him hanging in his cell, having attempted suicide. He was taken to the Memorial Hospital where his condition was said to be serious.

When arrested, he said he had been acting as agent for a "Mr. Shaddock" of New York. Mr. Potter demanded that Tyler be held to answer charges at Glens Falls, N. Y., where a similar "fake" McCormack concert was attempted.

New French Opera Composed on American Film Drama

PARIS, Sept. 30.—The directors of the Opéra Comique have announced the production in the near future, of an opera composed to a libretto built upon the American film play, "The Cheat," in which Fanny Ward and Sessue Hayakawa appeared. The music is by Camille Erlanger the composer of "Aphrodite," and Vanni Marcoux and Marguerite Carré are to have the principal rôles in the forthcoming première.

RAISA RETURNS AS RIMINI'S BRIDE

Soprano and Baritone Married in Italy During Summer—Meet Lost Parent

Rosa Raisa, or Mme. Giacomo Rimini as she now is, returned to the United States with her husband, on the *Duca degli Abruzzi* on Sept. 29. The two singers, both of whom have been members of the Chicago Opera Association for a number of years, were married in Italy during the summer.

The day after landing, Mme. Raisa saw her father, brother and sister for the first time in ten years. Mme. Raisa went to Italy on the death of her mother and from that time until the beginning of the present régime in Russia, corresponded with her father. About two years ago, all communications ceased and she supposed that her father had been killed by the Red faction. What actually happened was that the singer's parent made his way to Vladivostok and once there, he went to the American Red Cross headquarters. Here he showed a photograph of Mme. Raisa and made the relief officers understand that she was his daughter. The photograph was recognized and the aged, starving man was shown every consideration and finally given passage to this country.

Mme. Raisa has announced her intention of buying a farm for him somewhere in New Jersey. The singers both left on Oct. 1, for Portland, Me., where Mme. Raisa will sing at the Maine Festival. They will then go to Chicago where Mme. Raisa will begin rehearsals for the forthcoming production of "Lohengrin" in which she will be heard as *Elsa*.

Frieda Hempel Back to Appear As "Jenny Lind"



Photo by Keystone View Co.

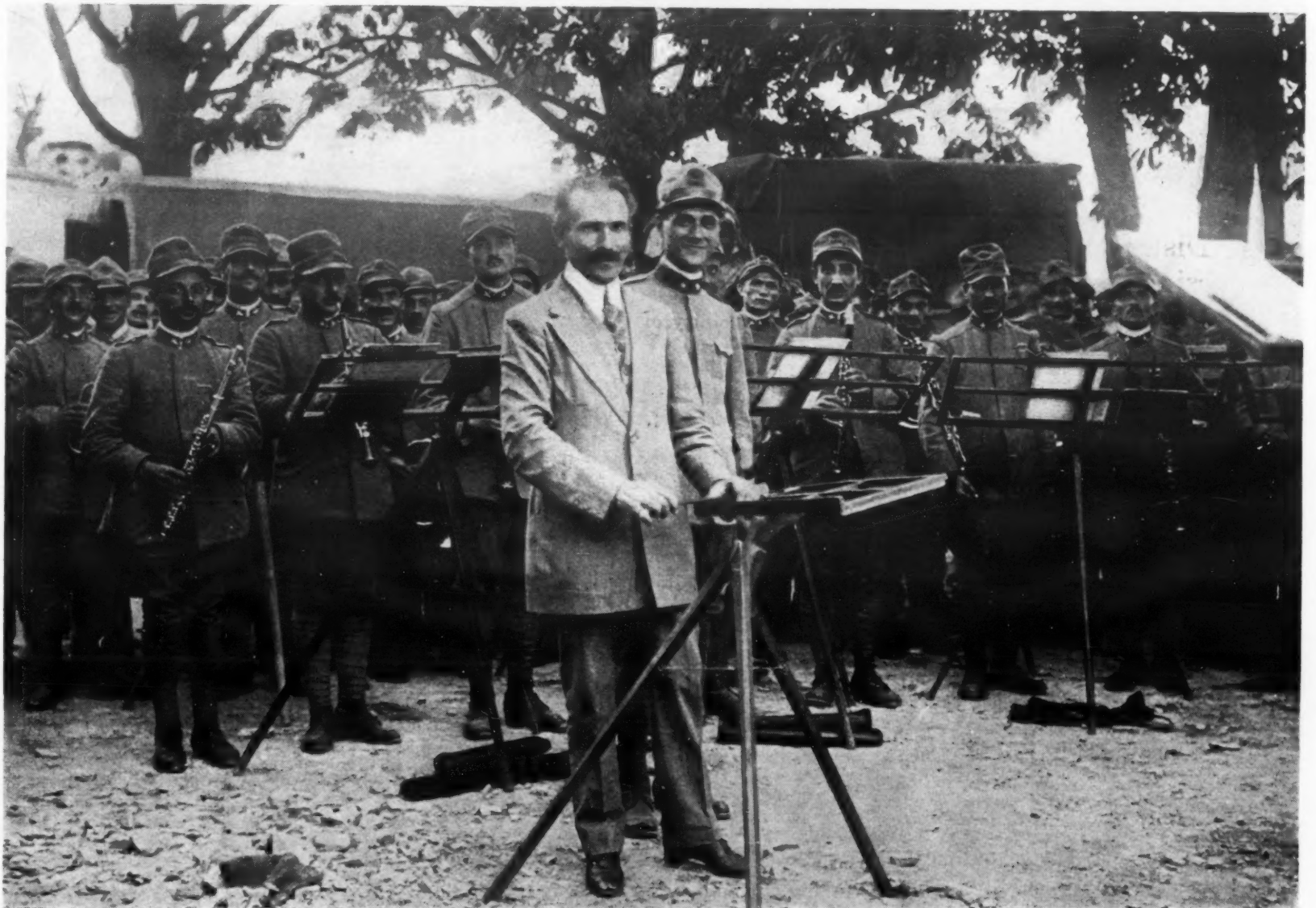
Frieda Hempel, Soprano, With "Pitti"

Frieda Hempel, soprano of the Chicago Opera Association, formerly of the Metropolitan, arrived in New York recently by the *Mauretania*. Miss Hempel made her first appearance of the season as Jenny Lind in the Jenny Lind Centenary Concert in Carnegie Hall on Oct. 6. She will be heard in New York later in the season, as soloist with the New York Symphony and at the Manhattan Opera House with the Chicago Opera Association.

Give Jubilee Concert at Greenwich

GREENWICH, CONN., Oct. 3.—To raise funds for the Anna Howard Shaw Memorial Fund a jubilee concert was given at the home of Commodore E. C. Benedict. An admirable program was offered by the Gertrude Watson Trio, consisting of Miss Watson, May Mukle and Rebecca Clark, assisted by Mme. Nebel-Fell in operatic numbers.

Conductor Toscanini Revisits the Scenes of His Musical Triumphs on the Battlefields



Arturo Toscanini as Conductor of Italian Military Band

MILAN, Sept. 20.—Arturo Toscanini was one of the musicians who gave their services during the war in other valuable ways than in handling guns. The distinguished conductor organized and directed a band, and needless to state, it

was the best of all the military bands in Italy during the war. Mr. Toscanini goes to America this season with the orchestra from La Scala, for a long tour of concerts, in which his ability as a symphonic conductor will be demon-

strated in all the important musical centers of the United States which have known him heretofore as an operatic conductor. Mr. Toscanini was recently feted by the band of which he had been conductor.

Opera Stars Return for Record Season



At Left, Alessandro Bonci and His Accompanist, Aldo Franchetti; Titta Ruffo, Baritone, with His Brother

THE European liners continue to bring back to the United States the stars of the musical world. On Oct. 3, two of the luminaries of the first magnitude, arrived in New York, Alessandro Bonci, by the *Imperator*, and Titta Ruffo,

by *La France*. Mr. Bonci will be heard for the first time this season in concert at the Lexington Theater on Oct. 10. Mr. Ruffo left the day after landing, for Chicago where he will immediately begin rehearsing Leoncavallo's posthumous work, "Edipo Re" in the title rôle of



Photos by Keystone View Co.

which he will be heard shortly after the beginning of the season. Other recent arrivals are Bernice di Pasquale, soprano, formerly of the Metropolitan, who came on the *Duca degli Abruzzi* on Sept. 29, and Allen Lindquest, tenor, on *La Savoie*, on Sept. 27.

New York's Season Opens with Half a Dozen Débuts

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ists. His recital was given Saturday afternoon, Oct. 2, in Carnegie Hall.

Mr. Bochco played Sinding's Suite in A Minor, the Saint-Saëns' B Minor Concerto, Chopin's D Major Nocturne, Burleigh's "Perpetuo Mobile," the Granados-Kreisler "Spanish Dance" Kreisler's "Tambourin Chinois" and the Wieniawski "Polonaise Brilliant," with several extras. Carnegie Hall was well filled and the audience applauded with an enthusiasm that left no doubt as to its approval of much of what it heard.

Just as the program no where strayed from the beaten track, there was nothing unusual in Mr. Bochco's personal style. His demeanor was restrained and dignified, and he played with simplicity and directness. His bowing was free, his finger technique well advanced, if by no means flawless. His tone was of good quality, though not always impeccable as to intonation. His interpretations, while in no sense immature, have not yet taken on the richness that should come with seasoned playing. Alexander Stock was a satisfying accompanist. O. T.

Mischel Piastro, Violinist, Makes His American Début

Mischel Piastro, who held forth in Carnegie Hall last Sunday afternoon, belongs to the populous Auer clan and is said to be much favored in Russia. Numbers of his countrymen and a large section of the local fiddling fraternity greeted his American début and took on over him effusively. If their disposition foreshadows the attitude of future audiences Mr. Piastro's good fortunes may be considered assured. Presumably the young man will appeal to those who joy in certain phases of Slavic violin playing that find their most distinctive embodiment in Mischa Elman, the more as Elman is now pursuing his chances abroad. Mr. Piastro does not cultivate Elman's exuberant platform manner on the one hand or the impassivity of Heifetz on the other.

The program in which he elected to introduce himself contained little designed to set in motion the larger intellectual processes or summon forth the deeper resources of expression and artistry. It offered for solid substance Handel's Sonata in E Major and the concerto of Goldmark, with the customary trifles and bravura showpieces for popular titillation in a terminating group. In the misguided practice of performing concertos with piano accompaniment in places where ample provision exists for presenting them in their proper guise, Mr. Piastro merely follows the unseemly example of his best known colleagues, for whom a modern sonata is insufficient unto their glory. The habit appears the more deplorable when the concerto is as egregiously uninspired as that of Goldmark and the interest—such as it is—of its orchestral background eliminated.

Mr. Piastro is a violinist rather above the merits of the average débutant who comes and goes in the course of every season, though not a player of fundamental distinction or conspicuous musical stature. He disclosed to his credit last Sunday a technical mastery, of the facile, comprehensive kind nowadays a common possession; a tone large and vibrant, particularly voluminous on the G string and of good quality in cantilena; considerable accuracy of pitch, save occasionally in octaves and such fleet passages in sixteenth notes as the finale of the Goldmark concerto offers; breadth and elasticity of bowing and decisiveness of rhythm. His style oscillates between sentimentality and a kind of drastic brilliance that is without notable finish in the delivery of strictly virtuoso passages. It has little of the lofty poise and reposeful dignity that such music as the Handel Sonata requires. The most signal deficiency of Mr. Piastro's playing lies in its lack of charm and musical persuasiveness. And in spite of the dextrous technical manifestations that so greatly pleased the audience in the "Carnaval Russe" and "Capriccio Valse" of Wieniawski at the close of the program the impression obtained was of a surface talent essentially void of momentous artistic distinction.

Josef Adler was Mr. Piastro's accompanist. H. F. P.

Mischa Violin Creates Fine Impression

Carnegie Hall sheltered its second violin recital within five hours last Sunday evening when Mischa Violin (who was

not so named in anticipation of his career) made his second appearance in this city. His first occurred about four years ago, in Aeolian Hall, and was not attended by stirring consequences of any sort. He was found to play correctly and uninterestingly. In the interim the youth seems to have applied himself sedulously to the cultivation of his art, and having rich resources to develop, has made handsome progress. His latest appearance, therefore, told a very different tale, one of signal growth and effectual accomplishment.

Mr. Violin would have been better counselled to make his reappearance in a hall of smaller spaces than Carnegie. For his style is intimate, his playing small in scale. It is a finely poised style, nevertheless, and of genuine distinction. It is governed by taste, musical feeling, and in the management of details by a sensibility frequently exquisite. Mr. Violin played a sonata by Nardini with a delicate sense of its spirit, a honeyed tone though slight of body, and a kind of aristocratic restraint. The Mendelssohn Concerto followed and this he suffused with charm of fancy, purity alike of intonation and of tone and a subtle play of color. If he yielded to the temptation of forcing the speed limits in the last movement he only followed in the path of others greater than he. The rest of the program offered a Tchaikovsky "Canzonetta," a Kreisler transcription, a "Hebrew Melody" of Achron, Paganini's Twenty-fourth Caprice, and for a pyrotechnical finish Wieniawski's "Faust" Fantasia. Mr. Violin is a valorous technician. But he understands the proper function of technique in the interpretative scheme and, without being as yet fully matured, possesses the mentality and imaginative delicacy to employ it according to this understanding.

A large audience acclaimed the violinist heartily. His return affords, indeed, every reason for gratification. Josef Adler played the accompaniments for the second time in one day. H. F. P.

Tom Burke Eagerly Welcomed at American Début in N. Y. Hippodrome

It was an eager audience that welcomed Tom Burke to America at the Hippodrome Sunday evening, Oct. 3. He came advertised as "the greatest living Irish tenor," and curiosity was further piqued by various and contrary statements that he was not an Irish tenor at all; that, although the son of Irish parents, he was born in England, grew to manhood there, studied in Italy, and made his success in Covent Garden. Father Duffy, in the uniform of chaplain of the Sixty-ninth Infantry, introduced him to the Hippodrome throng, "not as Tom Burke, the tenor, but as Tom Burke, the prince of good fellows."

The newcomer's whole method of production—the faults as well as the virtues of his singing—suggested the operatic stage rather than the recital hall. His voice, while not of unusual proportions, has an abundance of the operatic metal. His upper tones are particularly ringing and can be used with stirring effect. He can sing softly, but the wistful and the lowly are not his *desmesne* as properly as the intense and the climactic. He is young, fiery, robust; so is his singing. His tone has a world of vitality, and with this vitality there goes a stimulating sting. But it is a voice and style to appeal to the Latins even more than to our transplanted Hibernians.

It cannot be said that Burke's singing Sunday night was an object lesson in tone production, or in treatment of melodic line and phrase. To begin with, the quality was marred by nervousness. Lower phrases assumed more than a trace of throatiness. He was sometimes off pitch. The full voice had a driven, tight quality, the relaxed tone a quaver. Stirring as they were, the brilliant upper notes attested to muscular propulsion.

Quite the best sung of his numbers was "Questa o Quella," from "Rigoletto." It was given with verve and sting. There was plenty of intensity also in the "Prayer" from Verdi's "Otello," and in the "Tosca" air, "Recondita Armonia," sung as an encore. Another operatic offering was "Pourquois Me Reveiller," from Massenet's "Werther." Grieg's "A Dream" disclosed altogether admirable English diction. The Irish songs with which the tenor closed his program pleased the big throng, without being particularly atmospheric. There are

American tenors who do them with as much suggestion of the indigenous.

Helen Scholder, a very pretty cellist, and Francesco Longo, pianist, assisted the tenor. The audience applauded them liberally, though plainly anxious to devote the evening to Burke. Frank St. Ledger was the tenor's accompanist. O. T.

Ornstein, Helen Yorke and Russian Symphony at Lexington

The third of the Sunday night concerts given by the Musical Bureau of America at the Lexington Theater, brought forth on the evening of Oct. 3 the Russian Symphony Orchestra, Modest Altschuler conductor, with Leo Ornstein, pianist, and Helen Yorke, coloratura soprano, as soloists.

Beginning with a symphonic poem, "The Flight of the Witches," by Vasilenko, the orchestra offered an entirely Russian program. The opening number was interesting and well played. A group of short pieces, mostly arrangements of folk-songs, called forth wild applause from the audience and several of the numbers had to be repeated. Glazounoff's "Orientale" and the Ippolitoff-Ivanoff "Caucasian Sketches" were the best of the latter part of the program. The concert was brought to an end by the playing of the "Hymn of Free Russia" and "The Star-Spangled Banner."

Mr. Ornstein offered the MacDowell D Minor Concerto, playing with zest and fine clarity of technique, which was aided by an excellent accompaniment from the orchestra. Tumultuously applauded, he gave as encore Liszt's Twelfth Hungarian Rhapsody, also an interesting bit of playing, but less so than the concerto. This was received with more applause, which did not stop until the piano was moved from the center of the stage.

Miss Yorke sang "Caro Nome," from "Rigoletto," and as encore Strauss' "Voce di Primavera." Her work was good. Miss Yorke produces her tones well, though a certain veiled quality impaired the beginning of the aria and a lack of repose tended to mar the general

effect. These traits, however, are things that further experience will remedy. At present she is the possessor of a voice of charming quality, fluency of coloratura above the average and a forthright attitude toward her work that is vastly in her favor. J. A. H.

Anna Burmeister Initiates Winter's Song Recitals

The first song recital of the season was given at Aeolian Hall on the afternoon of Oct. 3 by Anna Burmeister, soprano, who at the same time made her first New York appearance.

Miss Burmeister is a singularly satisfactory singer of the type that may be relied upon to become even more so. The voice is of good quality and adequate range, and, save for a few things, well produced. There was a tendency to spread the open vowels that resulted in an unfortunate lack of focus of the tone, and the breath support was never adequate for the volume of the voice. This, fortunately, did not, as often happens, result in faulty intonation, but it did prevent Miss Burmeister from getting all she might get from a very charming voice. Her phrasing was excellent and her diction, for the most part, fair.

On the side of interpretation Miss Burmeister left little to be desired. She has the gift necessary to the recital artist, of differentiating the moods of her songs, and a nice distinction in the matter of tone color. It is significant that some of her best work was done in Carpenter's "May the Maiden," which she had no business to sing at all, as it is a distinctively masculine song. It must be said, though, that she almost justified its presence on the program. The Bach number which opened the program was well given, also the Mozart "Batti Batti." Several songs in manuscript, one dedicated to Miss Burmeister, showed some originality, one by Carol Robinson, having to be repeated.

John Doane at the piano player accompaniments that were a joy to the ear and assisted materially in making the recital one of interest. J. A. H.

Zoellner Quartet Potent Force In the Cause of Chamber Music

(Portrait on Cover Page)

TWO things stand out prominently in the career of the Zoellner Quartet, Antoinette Zoellner, first violin; Amandus Zoellner, second violin; Joseph Zoellner, Sr., viola, and Joseph Zoellner, Jr., cello. First, is the fact that the quartet's personnel has not been changed during the entire fifteen years of its existence, barring a short period during the war, when Cellist Zoellner was "with the colors"; second, that the quartet has had a daily association, working together from the time when the men who comprise it to-day were lads, always with the ideal before them of a perfect ensemble.

After fine successes in Europe the Zoellners returned to America eight years ago, and set themselves the duty of "carrying the message of beauty that lies in string quartet music" throughout the United States, as W. L. Hubbard said of them last year in a critique in the *Chicago Tribune*. Almost 1000 concerts have they played in this country

in that time, in big cities, New York, Boston, Chicago, etc., in smaller cities, and in hundreds of college towns, where the spirit of good music is fostered and the men in charge of the music department realize that no concert can be of as great a cultural value to the student body as one of chamber music. This season the Zoellners are booked for a long tour under the direction of Harry and Arthur Culbertson. Both East and West will hear them in classic works and in modern compositions, too; for they have never failed to give a hearing to the music of new composers. To-day the name of Eugene Goossens, the brilliant young Englishman, is quite familiar in America. But it was in the winter of 1918 that the Zoellner Quartet played his "Two Sketches" in New York and all over the country, being the first to recognize his extraordinary gifts and to bring his music to a hearing in America. This is but one case out of many where they have been pioneers in making a path for the new music of our own time.

Boston Symphony Presents Work by Edwin Litchfield Turnbull

BALTIMORE, Sept. 23.—Edwin Litchfield Turnbull, Baltimore composer, has been gaining program representation recently with such organizations as the Boston Symphony Orchestra, St. Louis Symphony, Baltimore Symphony Orchestra, the Boston Symphony Players at Bar Harbor, the orchestra of the Marine Band at Washington, General Pershing's Band, United States Naval Academy Band, the Park Band of Baltimore and the Baltimore Municipal Band. Besides this his organ compositions have been played by Edwin Grasse of New York, Harold Philips and Cawthorn Carter of Baltimore. At the "Pop" concert of the Boston Orchestra, at Symphony Hall, Sept. 22, Mr. Turnbull was represented with his "Processional March" for or-

chestra and organ which met with a rousing reception. This is the second time this summer that the "Pop" programs contained material from Mr. Turnbull's pen, the other occasion being the presentation of "Victory," a martial composition, which was heard during July. These compositions were played under the direction of A. Jacchia and Arthur Brooke. F. C. B.

Charles Gilbert Spross to Remain in New York All Winter

Charles Gilbert Spross, widely known accompanist and composer, will not go on extended concert tours this season and has taken a studio in New York at 11 East Thirty-fourth Street, for the season. Mr. Spross will devote his time in New York to coaching and will also have some piano pupils.

DALLAS CELEBRATES ANNUAL MUSIC DAY

Second Holiday Dedicated to Local Programs Proves Popular Occasion

DALLAS, TEX., Sept. 30.—Dallas citizens turned out en masse to do honor to music, Sept. 25. From early morn until midnight the streets were crowded with visitors to the different music stores to hear the various programs given by the best local talent.

The idea of having a day dedicated to music in Dallas originated with Mrs. A. L. Harper, a local teacher, and the Municipal Music Commission decided to foster it. The Music Industries Association, Music Teachers' Association, and dealers of Dallas gladly consented to lend aid.

A prize of \$25, offered this year by J. W. Howerth of the Baldwin Piano Co., for the most attractive window display, was awarded to Bush & Kerts Piano Co.

A sing-song was held in the morning by the A. Harris Company Glee Club under the direction of G. Ashley Brewster. The Schubert Choral Club and soloists gave a program at the Field-Lipmann Studios in the afternoon. Elizabeth Ayers, soprano, of New York, formerly of Dallas, sang several solos and received quite an ovation. Her mother, who is here with her, was formerly president of the Schubert Club. Myrtle M. Kay was accompanist for Miss Ayers. Paul Van Katwijk, pianist, dean of music in Southern Methodist University, gave several piano numbers. Anice Arnold, solo dancer, appeared on the program in addition to the regular club soloists. Mrs. Albert Smith, a great favorite with Dallas audiences, sang a full program at Will A. Watkin Company. Bush & Kerts presented Julia Graham Charlton, Mrs. Amma Pinkerton Baker, Katherine Hammons, Elizabeth-Frierson Crawford, Martha Morna Whittaker, George Ashley Brewster, and David L. Ormersher. Mrs. Charles R. Mitchell and Mrs. Luna Belle Beachum Gatti acted as accompanist for the singers.

Hedley Cooper, violinist; Mrs. Leighton Edelon Cook, soprano; Elizabeth Gay Jones, pianist; and David L. Ormersher were the soloists presented by Thomas Goggan & Bro. The Wednesday Morning Club, with Mrs. Mamie Folsom Wynne, director, gave a concert at St. Paul's Sanitarium. The Treble Clef Club, directed by Mrs. Rosser-Thomas, held its concert in the ballroom of the Adolphus Hotel. At St. Matthews Cathedral, a twilight organ recital was given by David E. Grove, organist, assisted by Mrs. Albert Smith, soprano, and Mrs. Luella Thomas, contralto. Mr. Grove played a number of his own compositions which he had recently finished. A large audience was present.

The following teachers kept open house and served refreshments: Elizabeth Crawford, David L. Ormersher, Martha Rhea Little, Mrs. Blanche Rucker Mackey, Noeme Parker, Mrs. Robert Morton, Mrs. Lucille Woodward, Mrs. J. H. Synnott, Ruth Vaughn, Julita Graham Charlton, V. B. Leonard, Edith L. Beilharz, Mrs. Amma Pinkerton Baker, Elizabeth Gay Jones, Antonia Walters, Mrs. Hattie Raguet, Mrs. D. E. Switzer, Grace Switzer, Mrs. Luna Belle Beachum-Gatti, Mary Evans Brown and Annie Belle Chernovsky.

A reception was given by the Music Teachers' Association and Music Industries Association in The Adolphus in the evening in honor of the Municipal Music Commission and Mayor Frank Wozencraft. In the receiving line were the present and retiring officers of the Music Teachers' Association and the Industries' Association, beside the Mayor, Mrs. Frank Blankenship, Mrs. A. L. Harper and Mrs. Mamie Folsom Wynne, president of the State Teachers' Association, and others. The Edison Shop dispensed refreshments throughout the day to its friends. Robert N. Watkin delivered a lecture on music in connection with the numbers sung by Mrs. Smith to the accompaniment of the Ampico. C. E. B.

Metropolitan Quartet Opens Season in Rochester

ROCHESTER, N. Y., Sept. 28.—V. W. Raymond, manager of the Raymond series of concerts, opened the musical season with

Privation Has Stifled Cultural Life of Europe, Is Belief of Jan Kubelik

Violinist, Returning Here After Six Years, Says Europe's Culture is Now at Stake—His Twins to Be Heard Here in Two Seasons—The Artistic Output of Czechoslovakia

JAN KUBELIK has returned to America.

After an absence of six years during which he sought a haven from war-stricken Europe at his castle in Bytice, Czechoslovakia, the violinist, who first became loved here as a wonder youth, will be heard again.

In appearance the six intervening years have brought little change to Kubelik, who is still young, still enthusiastic. And this the writer remarked to him.

"No, I am getting very old," he answered. "Last birthday I was forty, and as I wrote out the four and the ought, it seemed very ominous. If I look well, it is because a happy providence enabled us to get plenty of food and nourishment during those terrible last years. For now Europe is preoccupied with but one idea—to get sufficient food."

"A great change has come over Europe as a result of the war. When men meet they no longer discourse on art, music, literature or the finer things of life. Their topics of conversation concern prices and food and conditions. A constant fear has taken possession of all Europe, a fear based on privation and scarcity. Culture has suffered."

"Just now, it seems, the crisis has come. Europe's morale is very low. Whether she will shake off her sullenness and misery, and rise strengthened, or whether she will finally succumb and be lost is yet to be seen."

"In my own country things are a trifle better. Men are more hopeful there and have adopted the policy of 'watchful waiting.' However, our influence can be but small, as it is a tiny country, and there is the possibility that we may be overrun by our neighbors."

"During the struggle I have found solace at my estate at Bytice. There with my family I have lived in comparative quiet, devoting myself to my music, mostly composition. These six years have brought me the comfort of composing which I probably should not have had, if I had continued touring. I believe quiet and much concentration is necessary for one's best creative effort, and the constant strain of traveling and playing forces me to give up this work during my concert seasons."

Then the talk turned to his family, and the much-discussed twins.

"Oh, the twins," he began. "Well, first of all, they don't dance. One newspaper announced that they were coming over here in a few weeks to appear as dancers. They would be shocked to hear it, for, like me, they detest dancing. Moreover they will not be in America for some two seasons, as they are now only sixteen years old, but I believe that they are very talented. I shall write some duos and possibly a double concerto for them to play while they are here."

"What has struck me as particularly interesting in the playing of the twins has been the difference in their reaction to music. Though they both have had the same instruction from me, have had

a concert by the Metropolitan Quartet on Monday evening, Sept. 27 at Convention Hall. The soloists were Mabel Garrison, soprano; Sophie Braslau, contralto; Lambert Murphy, tenor, and Reinold Werrenrath, baritone. The hall was full and the audience was enthusiastic and eager for more and more encores. The ensemble numbers were especially appreciated, and the "Rigoletto" quartet with which the program closed brought an ovation. The accompanists for the quartet were Ethel Cave-Cole, George Siemmon and Harry Spier, all of whom did excellent work. M. E. W.



Photo by Keystone

Jan Kubelik, Bohemian Violinist, on His Return to America After an Absence of Six Years. No. 1—Mr. Kubelik on Board the "Savoie," on Which He Returned; No. 2—Marie and Anne, the Twins; No. 3—Geronym Rafael, His Eldest Son; No. 4—The Violinist with His Three Sons

the same upbringing, and are physically alike, they play very differently. Their ideas of the work, and their expression and interpretations are absolutely unlike. Whether the cause of this lies in the difference in the formation of their finger tips or hands I do not know, but certainly there is a decided contrast in their playing. I have taught them myself almost entirely, although I have been assisted by a friend of mine, a violinist, and a piano instructor. During my absence I want them to study by themselves, as I believe it is a good thing for pupils to develop independently for a time.

"My eldest son, now six, Geronym Rafael, I believe also to be extremely talented. He has shown a precocious grasp of his music and his handling of the instrument is unusually mature. He is a little sage, and holds forth on the most serious subjects, explaining them to his brothers and sisters. My father often spoke of my own actions at his age, and I think he resembles me in every way. I am very proud of my children; but then, I believe that is a failing of most parents."

"I am extremely happy to be in America and to have left behind me for a time the miseries of Europe. I would like to have my family with me, but I do not

know whether any of them will be able to come this year, although my wife is making every effort to join me. Perhaps some other year we shall all come over, who knows? With conditions as they are abroad everyone is uncertain of his next move. It seems to me that now America has become the great art center. The tradition which she formerly lacked, she is now obtaining, and suddenly America will awaken to find herself harboring an admirable school of composition with a score of really great creators."

"In my own country the war has slackened the artistic output considerably. For violin, save myself, there are practically no other composers. And as for opera, though the younger men are writing considerably, there is none that has shaken in the least the domination of Dvorak. While I am here I shall play possibly two concertos and several shorter compositions of my own. One of the former I shall play at my first appearance in New York in October when I appear at the Hippodrome with the Metropolitan Orchestra. I am looking forward to this. In fact, I should have preferred playing first in New York, but managers know better, and so St. Louis will be my first stop." F. R. GRANT.

Malkin Music School Inaugurates Its Eighth Season

In celebration of the opening of its eighth season, the Malkin Music School at 10 West 122d Street gave a concert and reception on the evening of Sept. 25. Jacques Malkin, violinist, played the Lalo "Symphonie Espagnole" as the first number on the program. Hubert Linseott gave pleasure with his interpretation of two groups of vocal numbers, with Edgar Thorpe accompanying him at the piano. Piano solos were ably played by Felian Garzia, and Jacques Malkin was again heard to advantage in Bruch and Wieniawski numbers. Manfred Malkin brought the concert to a brilliant

finish with his performance of a Chopin Polonaise.

Fay Foster Completes Operetta

The usual summer activities have claimed their due of attention from Fay Foster, the composer and vocal instructor, who has been occupying a cottage at Lavallette, N. J., with her mother, but she has also found time and energy for work. Her latest composition, an operetta entitled "The Land of Chance," book and lyrics by Alice Monroe Foster, is to be issued early in December by T. Fischer & Bro. Miss Foster resumes her teaching in New York on Oct. 15 and in Philadelphia on Nov. 3.

Composition of Art Music in America Traced Back to Stormy Days of War for Independence

Old Trunks, Desks, Heirlooms and Letters Yield Songs of Francis Hopkinson and Others — Harold Milligan and Olive Nevin Illustrate History in Costume Recital

IF there are those who have been led to believe that the composition of music in America is something new, and therefore needs to be fostered and safeguarded as an "infant industry," one present force in American music is being exerted to remind dwellers under the Stars and Stripes that there has been musical composition in this country since the days of the Revolution.



1—Olive Nevin, Who Will Give Costume Recitals of American Music with Harold Vincent Milligan. 2—Harold Vincent Milligan with the Flag Presented to Him by the City of New York

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This force is found in the pen and musical personality of Harold Vincent Milligan, the widely known New York organist and composer, who has devoted much time and labor to bringing back to a musical public eager for novelties, new or old, various worthy works by early American composers, unknown to the present and several preceding generations.

It was Mr. Milligan who resuscitated the songs of Francis Hopkinson, signer of the Declaration of Independence, jurist, and otherwise eminent citizen, who spoke of himself as the first native American composer, in a letter written by Hopkinson to George Washington in 1778. A number of the Hopkinson songs, as edited and augmented by Mr. Milligan, have been heard in New York recitals and elsewhere on club programs. They have the charm of the Eighteenth century, and though closely akin to the British music of the period, show that not all the culture and inspiration of the day was to be found on the other side of the Atlantic.

A few historians, notably Oscar Sonneck, previously had delved into the subject of early American composition, but among musicians, as well as the general public, the history of American music prior to the Civil War had been practically terra incognita. It remained for Mr. Milligan to bring the insight of the musician and the composer to the work of historical research.

It was a delicate but intensely interesting task which the New York musician set for himself when he sought to go to original sources for the manuscripts of the pioneers of American music. He realized that club workers and students of musical history had exhausted the ordinary founts of information, and that what he was seeking was not to be obtained in public collections. He turned to fresh avenues of research, which led him through private treasures, family archives and long-buried correspondence. He went to the authentic and personal records of the lives of the men who in early days contributed something of their vision and sense of beauty to America's store of formal music. Old desks and trunks belonging to scions of Colonial families gave up their secrets, and the results were bits of yellowed manuscript, on which were written fragments of quaint and melodious music.

These songs had lain forgotten, some of them, for more than a century. None of the Hopkinson melodies had been written out in complete form by the composer, and Mr. Milligan was the first to put them into modern harmony and notation. In doing this he sought, first of all, to keep them simple and to preserve their Eighteenth century flavor.

Hopkinson, it seems, dedicated a volume of eight original musical compositions to George Washington, and in sending them to his illustrious friend at

Mt. Vernon, wrote a quaint and courtly letter of dedication, in which he said:

"However small the reputation may be that I shall derive from this work, I cannot, I believe, be refused the credit of being the first native of the United States who has produced a musical composition."

Washington wrote a letter in February of 1789 to the composer, in which he referred humorously to the fabled powers of music in ancient times, and ingeniously complimented Hopkinson. The composer was an intimate friend also of Benjamin Franklin and Thomas Jefferson. Known chiefly to-day as one of the signers of the Declaration of Independence, Hopkinson also was a member of the Convention of 1787 which promulgated the Constitution of the United States; was first judge of the Admiralty Court of Pennsylvania; author of political pamphlets and satirical poems which were spread broadcast throughout the land, and which exercised a powerful influence in molding public opinion; and yet he found time not only to compose music but also to organize concerts in his native city, Philadelphia, where he was one of the leading patrons of the arts.

As a result of his researches, which have placed him in a unique position with regard to the American music of the past, Mr. Milligan has been in demand for lecture recitals. Recently he has been giving a costume-recital called "Three Centuries of American Music," in which he has been assisted by Olive Nevin, soprano. Of this recital, which is an outgrowth of a former lecture program which Mr. Milligan called "Pioneers of American Music," it is said that it alone has presented, historically, the true American music. This lecture recital aims to illustrate the development of real American music, written by Americans for Americans, from its beginnings before the revolutionary war, to the present day.

The first part of "Three Centuries of American Music" is devoted to songs by early American composers, including Hopkinson, and is given in Eighteenth century costume. The second part deals with the early years of the Nineteenth century, with special attention to the songs of Stephen Foster. Costumes of the period of 1849 are utilized. The third group comprises the songs of Ethelbert Nevin, his music having been selected as representing the connecting link between the old and the new. The fourth and last group represents songs by contemporary American composers.

Mr. Milligan has included some recent discoveries in the program utilized for the costume recital. He has made a special study of the songs of Stephen Foster and has devoted much time to original research regarding the author of "Old Folks at Home," "My Old Kentucky Home" and "Old Black Joe." His biography of Foster was published

by G. Schirmer, and for the same publishing house Mr. Milligan compiled an album of Foster songs including some almost forgotten melodies.

It will be recalled that the City of New York presented Mr. Milligan with an American flag at a special concert played in his honor by the New York Symphony Orchestra, in recognition of his patriotic service in reviving and popularizing the works of Francis Hopkinson.

OSCAR THOMPSON

Albert Wolff, Composer of "L'Oiseau Bleu," Writing New Opera in Paris

PARIS, Oct. 6.—Albert Wolff, conductor of French opera at the Metropolitan in New York, is writing the score for a new opera on a libretto by Jean Prudhomme, literary editor of *Le Matin*. The scene is laid in Morocco. Mr. Wolff is directing the performances at the Opéra Comique, but will return to New York before the opening of the operatic season. Last year he conducted the world-première of his opera, "L'Oiseau Bleu," which will be given again at the Metropolitan this season.

Caruso and Farrar Will Pay 1921 Tax Levies of \$50,000 and \$10,000

Enrico Caruso, the tenor, heads the list of actors and stage people in the new tax levy which the Assessment Board has prepared for 1921, and will pay over to Father Knickerbocker the sum of \$50,000 for the privilege of accepting fees for delivering his golden-toned top notes. Clara Kimball Young follows with a levy of \$30,000, and Geraldine Farrar will be taxed \$10,000.

A new pianist, Boris Paronoff, plays for the first time in New York on Oct. 20, in Aeolian Hall.



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DEAR MUSICAL AMERICA:

A very interesting situation has arisen in New York through the advent of the San Carlo Opera Company under Fortune Gallo's direction and management at the Manhattan Opera house. It has virtually brought about what some might consider a test of the power of the press. For reasons, which at the present time I do not undertake to discuss, the newspapers of New York City treated the enterprise with little consideration. Some of the papers gave the performances no notice at all, others gave them very scant ones. A few were fairly commendatory. But take it all in all the press treated the San Carlo season with a certain amount of cynical indifference.

Now let us see what the public did. I have the official statement before me, which shows that there was not one single seat empty during the entire week, that there were at least one thousand people standing at each performance and that the applause was more than generous, according as the various performances as well as the various artists varied in their appeal.

Now it may be deduced from this that the press has no power one way or another in such matters, that the verdict rests with the public, and that if you give the public what it wants it will patronize it.

A long experience covering half a century in New York City has shown me that the press has power, though it is not as great as many think. It cannot boost an inferior performance or performer, however friendly that person may be with the editor or proprietor of a paper; neither, on the other hand, can it damn merit which the public is always quick to recognize.

The press here was certainly on the whole unfavorable to Mme. Galli-Curci when she appeared at the Lexington Avenue Opera House, but the seats at all her performances were sold out and most of them went at a premium. It's a case in point.

With regard to the performances of the San Carlo Company, they had sufficient merit to attract the opera going public, and hence the season has been successful from the box office standpoint and also from the artistic standpoint. The public having made up its mind that it proposed to go to these performances, it went irrespective of what the papers had written, could write or omitted to write.

Had the public decided that the San Carlo Company was not worthy of patronage, it would have stayed away even if the press had devoted columns to it.

We see, therefore, that the real deciding factor is merit. If there is merit the public will recognize it. The press may enhance the appreciation of the public, but they cannot kill it. It cannot keep away the people when they want to go and in the same way it cannot make the people go if they don't want to.

It is, of course, possible that some poor little debutante may have a career killed, or interrupted, by an adverse verdict in the press, but the San Carlo Company was not in that position. It was

a recognized institution, recognized all over the country, and when it came to New York with many capable artists and gave performances of real merit, the public decided to go. That is why it went, and did so without any incentive from the press whatever.

* * *

Apropos of the Manhattan, I notice that the local manager, George Blumenthal, was subpoenaed, together with Mrs. Hammerstein, to appear before the grand jury to explain their management of the benefit in honor of the late Oscar Hammerstein, which was given to raise funds to send some of our talented young people to Italy to study at the American Academy of Arts in Rome.

According to some of the press accounts, over one hundred thousand dollars have been gotten together. Charges, it seems, were made by Mr. Willie Percival Munger, which induced District Attorney Swann to take the matter up.

You may recall that I said some time ago there were certain matters connected with this benefit which needed explanation and which induced Mrs. Hammerstein, I believe, to get very angry, which anger was exploited at length in a certain weekly publication.

Now we have the official account showing that the total receipts in the way of direct donations, donations by Mrs. Hammerstein, monies from the New York Service Bureau, which ran the program on a fifty-fifty basis, were something like sixteen thousand dollars, and not one hundred thousand. The expenses amounted to eleven thousand, leaving the balance for the purpose originally intended of a little over five thousand dollars, not very much to send talented young people to Europe with the present high cost of living. Of the expenses, considerable seems to have gone for "salaries."

It was also shown recently that Mme. Tetrassini was to have received five thousand dollars for participation at the benefit, at the very time when all the artists gave their services without charge. This has resulted in a legal controversy as she received half the money and did not attend the concert, so the lawyers on both sides have an opportunity to "get theirs."

It would appear, therefore, that our talented young people will not have much chance of going to Europe on the money collected at the benefit performance in honor of the late Oscar.

Purely as a matter of justice, the position of Mr. Blumenthal should be made clear. At the present time, from the action of the District Attorney's office and from the publicity given the matter in the press, he appears to rest under certain charges.

If these charges have no foundation, Mr. Blumenthal should be given complete vindication. On the other hand, if the charges have basis, they should be pressed. At the present time there doesn't seem to be any disposition in the office of the District Attorney to press them.

At any rate, one lesson has been learned, namely, that giving benefit performances where 66 per cent of the receipts are eaten up by "expenses" is not a very satisfactory means of raising funds for educational purposes.

* * *

You may recall that some time ago I took occasion to refer to a statement made in a Parisian paper to the effect that Mme. Frieda Hempel, who was at the time in Paris, had made to the representative of a paper there certain statements reflecting ungraciously upon American women, their taste, their dress and their ways of living.

I said at the time that I very much doubted the authenticity of the interview, for the reason that it was not like Mme. Hempel, who is discretion itself, but simply because it was right here in this country that Mme. Hempel made her greatest successes, earned the largest fees, had her concerts attended by the greatest and finest audiences, so that whenever there was an opportunity, she has been most explicit in her expressions of appreciation of the good will and favor shown her. That she should, therefore, come out in a foreign city with the statements attributed to her seemed to me absolutely impossible, not only from the lady's general attitude, but for purely business reasons.

Certain facts have recently come to my knowledge which prove that I was absolutely right.

It seems, to begin with, that Mme. Hempel never gave an interview to a Paris paper in all her life. In the second place, the only time that Mme. Hempel ever expressed her sentiments with regard to American women was in a

private letter to a friend in New York, and these were exactly opposite to those which were falsely attributed to her in the Parisian sheet, quoted from here.

In that letter Mme. Hempel wrote as follows:

"As chic and as elegant as the New York women appear at home, they appear even more so when one sees them in Paris in contrast with the French women, whom I do not consider as well dressed as the American woman."

This is all that Mme. Hempel, it seems, ever said or wrote on the subject.

Now the issue goes further than as to whether she did or not say something about American women when she was in Paris.

There is positive evidence that for some time past many false and malicious stories were published about Mme. Hempel, which brings me to the direct conclusion that those who are interested in decrying Mme. Hempel for their own reasons have been making systematic efforts to injure her and prejudice the American public, which has always held her in such favor. This is by no means an isolated instance where an effort has been made to injure an artist by deliberately putting in their mouth some statement which was absolutely false, but which those who made it and caused it to be published believed would result in the artist losing public favor.

* * *

As a sincere admirer of the Flonzaley Quartet, that excellent band of musicians, I was delighted to notice that the leading English reviews spoke of them in the highest terms of praise.

This is all the more notable as some others of our American artists have not been very generously received in England, one reason being that the English, as a rule, do not particularly admire us, whether commercially, industrially or artistically. Perhaps it is because they are somewhat jealous. Perhaps it is because they do not understand us. Perhaps we have been too successful or perhaps it is another illustration that the worst enemies have been found to be among the members of one family.

Anyway, there has been unanimity of praise with regard to the Flonzaleys that is notable and deserves recognition.

* * *

There is some discussion as to whether Tom Burke, who has been described by some as "the great Irish tenor," and who was heard last Sunday at the Hippodrome, is really an Irishman. True, he was born of Irish parents, then living in Lancashire, a generation ago. He was educated there at St. Joseph's Jesuit School. Afterwards, through the generosity of a wealthy patron of music, he was sent to Italy where he studied with Colli of Milan and with whom he remained for five years, making a successful debut in "Rigoletto."

Then Nellie Melba took hold of him, with the result that he was engaged by the Beecham Company and appeared with her in "Bohème," since which time he has been with that company.

Thus, it would appear, that his being an Irishman rests upon the simple fact that he was born of Irish parents, though he never set foot in Ireland, and as a review in one of the daily papers said, he probably would not wish to do so at the present time.

What should settle a man's nationality?

Some will tell you the place of his birth, which would make a man born of English parents in China a Chinaman. Some would tell you that it is the nationality of his parents, which would make a man born of French and Italian parents in America a Franco-Italian. Others will tell you that the country which gives him his education, his opportunity, has a right to claim him as the product of its citizenship and culture.

Some of those who heard Burke tell me that his best efforts were made in singing Irish ballads, for which his voice, which is described as a lyric tenor, is particularly adapted.

Anyway, with the name of Burke and his Irish parentage, all the Paddies will go to hear him, which should console him for some of the things which the critics have written about him.

* * *

Lazaro, the Spanish tenor, has a story to tell which throws a strong light on the conditions in the opera houses in Italy as they were some years ago, and probably are to a considerable extent to-day.

It seems that he was about little over twenty when he went to Italy. He and his father had a disagreement. His father wanted to make him a priest while he wanted to be a toreador, which is the ambition of every lad in Spain, where the toreador ranks ahead of the

tenor, the prime minister and even of the king himself.

In Italy, in Milan, he was engaged to sing in "Bohème," and at rehearsals came up against a director who was very autocratic. The lad stood the abuse and the torture for a long time, and then, so the story goes, sent the director of the opera, "Bohème" and Titto Ricordi, the great Milan publisher, who is the real power behind the throne in operatic matters in Italy, to the devil.

Unfortunately it happened that during this particular rehearsal, Titto was in the auditorium, and seeing himself consigned to the infernal regions in advance of time determined in true Italian fashion to retaliate. The result was that Lazaro was promptly informed that he was "protested," as they call it, and that his services were no longer required.

I do not blame Titto, who is a good fellow if you know how to handle him, and I can understand that when a raw lad, aspiring to fame and fortune, sent him summarily below, together with the director of the opera, that he expressed his displeasure by sending the young man out of Italy, as Lazaro soon found that having incurred the displeasure of the illustrious Titto, every other opera house was closed to him in that country.

So a friend, one Spizzi, it is said, got Lazaro to go to London, which he was enabled to do by pawning his last piece of jewelry. Arrived in London, before he could appear in an audition it was necessary to have a suit of evening dress, which Spizzi loaned him, but which proved to be much too large for him—or too small, I forget which.

At any rate, he got an audition at Covent Garden and was promptly engaged. The curious part of it is that there is in London another institution known as the Coliseum, where, after his first success, Lazaro was engaged, but had to sing under the name of "Manuelo," so he was virtually singing in two places at the same time, which show that the Irishman was wrong who once declared that no man could be in two places at the same time "barrin' he's a burd."

After a success in London he was engaged to go to Italy, but when the engagement was made public the illustrious Titto, still remembering that he had been consigned to the lower regions by Lazaro, put his foot down and said: "No," but later consented to hear him, and so Lazaro appeared at an audition, sang "Spirto Gentil" from "Favorita" and "Cielo e Mar" from "Gioconda."

Titto, still smarting under the insult put upon him, upon "Bohème" and upon the director of the opera, came to the conclusion that Lazaro's singing was "neither so good nor so bad," and let him wait six months more.

This, said a friend of mine who told me the story, illustrates the absolute power of Titto Ricordi in operatic matters in Italy, to which he added the question, "How many other young people of great talent have been debarred from obtaining a hearing when they had not been in favor with the aforesaid illustrious Titto?"

My own conclusion is somewhat different. The Ricordis have been a great power in Italy in the development of music and encouragement of native composers, whose fame they carried the world over.

When a man representing a great house like that of Ricordi has reached, through years of struggle, a commanding position of influence, he is entitled to a certain consideration, to a certain respect, and when such a man, conscious of his strength and dignity, is consigned by a raw lad in company with his own director to the infernal regions, do you wonder that, especially being an Italian, he gets even?

I don't!

* * *

Leopold Stokowski, the distinguished leader of the Philadelphia Symphony Orchestra, delivered himself recently in the *Evening Public Ledger* with regard to the attitude of the music loving public.

The subject selected by Mr. Stokowski shows that he has an original mind. Hitherto, columns of the press have been devoted to the critics, to letters to the editor, all of which, however, treated only of the performances, the composers, the compositions, but none of them of the attitude of the public, which, you may remember, is one of the things that Gatti has always insisted upon should receive proper recognition and attention.

Incidentally, let me not forget to say with regard to this matter, that our

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

leading New York critics, particularly Mr. Henderson, have always spoken with supreme contempt of the attitude of the public, especially when assembled in the Metropolitan Opera House. As another critic said recently, Henderson is particularly badly placed in the auditorium. He seems to be fated to sit near a lot of people who prefer their own conversation to the music.

To return to Stokowski, he says that a more tolerant and open-minded attitude on the part of the music-loving public for both modern and so-called old-fashioned music is desirable.

"There are," said Stokowski, "two classes of people, neither of whom represents the class that I would like to see. The first holds that all modern music is freakish and worthless, the work of charlatans and poseurs, that it has no grateful melodies, and that the ideas and feelings which it expresses are of the faddist variety.

"The other class professes to admire the work of the composers of the last decade or so, whether it be impressionistic, cubist or simply intellectual. At the same time, it wants to throw into the discard all the music of the past, holding that it is passé and behind the times, and not worthy of the serious attention of sophisticated persons.

"Now," says Stokowski, "both classes are wrong, both are narrow, and both, in their separate ways, work harm to the future development of music. It must be remembered, on the other hand, that the music of the past, the so-called classics, is judged by the work of the great masters, of Beethoven, Bach, Mozart, Palestrina. But it must also be understood that there were many little men at that time and that their work, even if it was not rewarded with the laurel of greatness and did not achieve immortality, yet had its virtue in blazing the trail, in making experiments that provided the material on which the musical giants of that time were able to build their noble and enduring structures."

Good for you, Mr. Stokowski. You have talked more sense in a few lines than most of our critics have talked in

the columns with which they inundate the Sunday editions.

"Many composers," continues Mr. Stokowski, "of whom we do not even hear, led to Palestrina, just as he led to Beethoven, Bach and Mozart, and as still others have led to Wagner or Debussy. Our new composers are reflecting the times in which they live. Much of their work is experimental, but it has its historic as well as its musical value."

Of the influence of the war in the particular interview that I quote from, Mr. Stokowski says that his own observations in Europe during the last few months showed signs of a new kind of musical expression coming into being, that most of the nations are suffering from fatigue due to the war, and that it will take ten, maybe twenty, years for this new expression to take complete form.

He had found decided signs of it, however, especially in Italy, in which country he particularly referred to several young composers, Alfano, Malipiero, Guarieri, Gui, Casella and Pizzetti, who are marking the transition from one phase of musical feeling to another. They are relieving Italy from the charge that she writes only operatic music.

The new Russia will also make important contributions to the music of the future. Stravinsky has done several significant things, and so it should be borne in mind that just as we provide for other future features of our lives, we should assume the same responsibility for the future of our music and rear the musical children of to-day so that they may become the giants of to-morrow.

As you may remember, I said some time ago that Rosa Raisa was going to get married to Giacomo Rimini, the handsome and talented baritone, as soon as their affairs could be arranged.

Now comes the news that they were married in Naples just before they sailed for this country.

Some of the critics have referred to

Rosa Raisa as being not much more than a voice. Long ago I claimed her as having great dramatic ability. Why shouldn't she have, when, as a Russian Jewess, she went through experiences in her own land so tragic as to bring out in her the talent which particularly belongs to her type and class, for the Russian Jewess of to-day, through the tragedy of her country and her people, has developed an innate idealism, which idealism was in turn the development of ages of cruelty, social ostracism and persecution, says your

Mephisto

Hartford Has Three Days of Opera

HARTFORD, CONN., Oct. 1.—The New England Opera Association under the direction of G. Interrante, presented the Creator Opera Company in three operas at Parson's Theater, Sept. 20, 21 and 22. The operas were Verdi's "La Forza Del Destino," Donizetti's "Lucia," and Verdi's "Otello."

The performances were most creditably presented. The orchestra under Giuseppe Creatore did artistic work. The performances were well attended.

T. E. C.

Frederick Jacobi Begins Work in New York Studio

Frederick Jacobi, the young New York composer, is teaching harmony, counterpoint and composition this winter at his residence studio on West 87th Street and began work on Oct. 1.

Judson House to Sing Two Oratorios

Judson House, tenor, is booked to sing "The Beatitudes" at the Worcester Festival on Oct. 7, and has been engaged by the New York Oratorio Society for "The Messiah" on Dec. 28.

George Hamlin to Feature Songs of Mrs. H.H.A. Beach



George Hamlin, Tenor, and Mrs. H. H. A. Beach, Noted Composer, at Lake Placid, N. Y.

George Hamlin, an interpretative artist of distinction, entertained Mrs. H. H. A. Beach, the well-known composer, at his summer home in Lake Placid, N. Y., recently. Mr. Hamlin's singing of several of Mrs. Beach's songs has been a feature of his recital programs, and their meeting gave the composer an opportunity to hear her compositions sung in such a manner as to carry her back to the first time she heard it in her imagination. Mrs. Beach's songs will be sung by Mr. Hamlin at his recitals this season.

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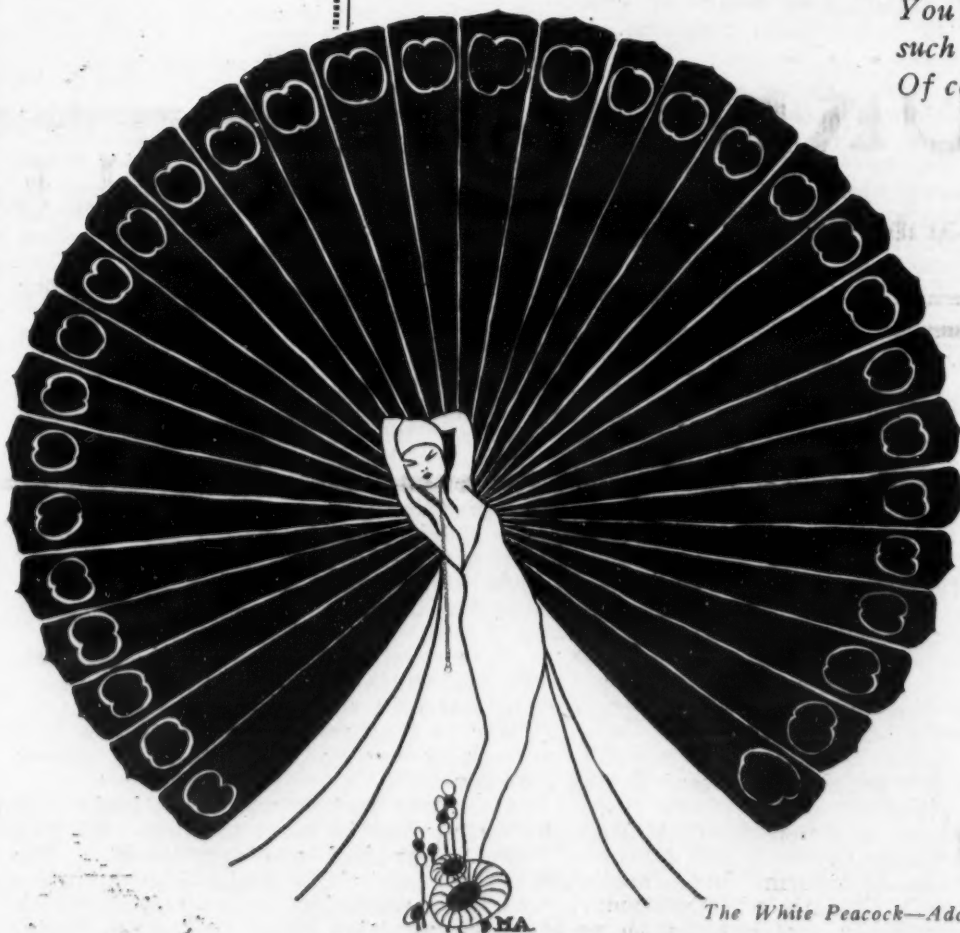
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Arts Club of Washington Endorses Movement for a Ministry of Fine Arts and National Conservatory of Music

The Most Prominent and Influential Art Club in This Country Will Undertake Active Propaganda with Members of the New Congress

FOR some time past, the President of the Musical Alliance has been in correspondence with George Julian Zolnay, the noted sculptor and now President of the Arts Club of Washington, with regard to active propaganda among the members of Congress for the passage of a bill creating a Ministry of Fine Arts and a National Conservatory of Music.

Mr. Zolnay, an old friend, has long been identified with artistic progress in this country. He writes that one of his plans for the winter will be to invite members of Congress to the dinners of the Club and when they are fed up with the Ministry of Fine Arts, then introduce the bill. Mr. Zolnay is wholly in accord with the plan proposed some time ago by the President of the Musical Alliance to the effect that the Arts Club should extend its membership by enlisting large numbers of people all over the country, artists, painters, architects, scientists as auxiliary members.

At a recent dinner of the club, at which a large number of women, representative of two and a half million in every state and territory, were present, Mr. Zolnay made an address, which was extensively quoted in the Washington press. He deeply impressed the auditors, who unreservedly pledged their support. This dinner was given on September 15 in honor of the fifty-four national directors of the General Federation of Women's Clubs.

In the course of his address, Mr. Zolnay said:

"If ever we are to become the foremost nation in art, that supremacy will not be attained through our wealth, as many people seem to think, nor by our freedom, I don't mean political freedom, but freedom of action such as no nation has ever had. Neither shall we reach that goal by the efforts of our men whose energies are still needed in other directions, but we shall win that artistic supremacy by the activity and devotion of our women.

"It is the untiring effort of the women's clubs which has developed the desire and love for the beautiful, has brought to the consciousness of the people the fact that art is not a mere matter of luxury for the benefit of the select few, but a universal expression of our inner self, and that, unless it is conceived and practiced for the greatest good of the greatest number, art has no place in a democracy.

"And yet, there is the feeling that art is the child of aristocracy. It is, provided we use the word in its highest sense, which means 'supremacy of the best.' It is the best there is in human nature, mentally, morally, spiritually, that constitutes true aristocracy, and since woman is a born aristocrat, it is easy to see why art should best flourish under her dominion.

"A movement to induce Congress to create a department of the fine arts which would mean the eventual establishment of a great national school of music, drama, painting, sculpture, architecture and all their allied branches, is planned by the Arts Club.

"Such a school under the aegis of the national government would improve art education all over the country as every art and music school

would have to raise its standard of instruction in order to be eligible to become an authorized branch of this great national school, which would at once do away with most of the near-art schools and fake conservatories of music which now infest the country.

"To carry out these far reaching projects, we need the moral support and co-operation of the women. We all realize that the study and cultivation of the arts—all the arts—is becoming a leading factor in our educational system, that the alpha and omega of all civilization is the cultivation of the beautiful, a principle which made ancient Greece the most civilized, the most cultured nation in history."

President Zolnay's eloquent words will no doubt meet with warm response all over the country.

The importance of the action of the Arts Club of Washington cannot well be over-estimated. It means a systematic effort to reach the individual congressman and senator under the most refined and cultured auspices.

The dinners of the Arts Club, modest in their way, have long been renowned for the high character of the entertainment that generally followed, when the members have been addressed by prominent speakers or have been entertained by musicians of national renown or have had their artistic sense delighted with exhibitions of paintings by prominent artists.

As the movement for the establishment of a Ministry of Fine Arts and a National Conservatory of Music grows, it is receiving adherence from all over the country. In this connection it is very gratifying for me to be able to announce that in no less than five congressional districts, where the parties are evenly divided, members of the Alliance have taken upon themselves the duty of interviewing the various candidates for the purpose of finding out just where they stand on this great question which should also include a proper appreciation of the great need of taking hold of the educational system of the country, which has long been starved by lack of appropriation, which has no adequate administration, and indeed, no power, so that we are face to face with this situation, that a nation of over 110 million people, today the wealthiest, the most prosperous, the most advanced in all that concerns material progress, gives no recognition to the cultural forces, has no Ministry of Fine Arts, no National Conservatory of Music and Art and has an educational bureau to supervise the interest of the public schools, which bureau is limited in power for the reason that only a niggardly appropriation of one hundred thousand dollars is made for it annually.

Think of it!

The education of millions of our children under the direction of a bureau in Washington, which has only a power of suggestion and so little money at its disposal that it cannot do the effective work so greatly needed.

John C. Freund

President of the Musical Alliance of the United States.

SOME RECENT INDORSEMENTS

It is with pleasure that I again renew my membership to the Musical Alliance of the United States, and sincerely hope that it will be but a short time until the aims of this worthy organization will be accomplished.

I want to congratulate you on the progress you have made in this direction, because the interest which is now shown by our representatives at Washington in this movement proves they are now awakened to the necessity of art and education supported by our Government.

P. E. CONROY,

President Conroy Piano Co.

St. Louis, Mo.

In the issue of Oct. 12, 1918, of your worthy publication I expressed my views regarding the establishment of a Ministry of Fine Arts in this country, and I wish to go on record again as heartily indorsing the movement now on foot to attain the same.

I am more than pleased to learn that your splendid efforts in this direction are bringing about results and am sure, with your leadership, success will soon be realized.

J. DAIBER.

New York.

I enclose one dollar for renewal of my membership in the Musical Alliance, with congratulations on the splendid work this organization is accomplishing.

CLARA WOLFE.

Seattle, Wash.

It is always a pleasure to note from time to time the really practical doings of the Musical Alliance in furthering the cause of music in so many ways. You have the constant good wishes of

ETHELYNDE SMITH.

Portland, Me.

It gives me pleasure to apply for membership in the Musical Alliance. I am heartily in sympathy with its activities in the cause of American music and musicians. I enclose check for one dollar.

THOMASELLA STELL.

Charlottesville, Va.

Please find enclosed check for two dollars, my annual dues from May, 1919, to May, 1921. My heartiest good wishes for the continued success of the Musical Alliance. (Mrs.) KATE HEALEY SNOW.

Waterbury, Conn.

Please find enclosed one dollar for annual dues of the New Century Club of Clarksville, Tex. We heartily indorse Musical Alliance and note your progress with much interest.

MRS. J. R. McCULLOCH,

Cor. Sec. New Century Club.

Clarksville, Tex.

Having read somewhat in *The Flutist* of the aims and accomplishments of the Musical Alliance, and believing I should do my bit, I am enclosing check for one dollar.

Wishing you success for the purposes of this association,

W. E. HULLINGER.

Los Angeles, Cal.

Enclosed please find check for my dues. You are doing a great work in spreading the right sort of music propaganda and I want to help you in any way that you see fit to use me.

H. O. FERGUSON.

Board of Education, Lincoln, Neb.

Enclosed please find check for renewal of membership. Should there ever be a meeting of the Alliance in Washington, would consider it an honor to be invited. Wishing you success in your great and deserving undertaking,

GEORGE W. SPIER.

Washington, D. C.

Enclosed please find one dollar for the continuation of Mr. Louis Rousseau's membership in the Musical Alliance. Louis sends greetings and all good wishes for continued success of the Alliance, for which Mr. Freund has done so much.

Cordially and sincerely,

MRS. JAMES STRASBURG.

Detroit, Mich.

I have been much interested in watching the work of the Musical Alliance during the two years of its existence, and would like to be enrolled as a member. I enclose check in payment of dues.

I some way had the idea at first that the Alliance was chiefly for musicians doing prominent work, but have come to see that such is not the intention, nor could be. We who are working for musical development and betterment in quiet communities, need the stimulus of concerted effort with larger movements, and as well the larger movements need our backing to be a success.

EDITH E. FARNSWORTH.

Pasadena, Cal.

Enclosed find check. The Alliance is doing a great work and all musicians should support it.

FRANCIS M. ARNOLD.

Chicago, Ill.

MATZENAUER



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PLAN PITTSBURGH CHORUS

Orchestra Association Opens Campaign to Found Big Chorus

PITTSBURGH, PA., Sept. 28.—The Orchestra Association, which for the past five years has sponsored the visits of the Philadelphia Orchestra to this city, is planning the organization of a great chorus of 250 or 300 voices, which will appear in conjunction with the orchestra in some production, such as Beethoven's Ninth Symphony, or Brahms's "Requiem," during the coming season.

During the past week announcements have been sent to a group of local singers, and upon their willingness to cooperate will depend largely the decision of the association. Applications are open and solicited from any singer who wishes to join the organization. If present plans are carried out, the entire production will be under the direction of Leopold Stokowski, conductor of the Philadelphia Orchestra.

Anna O'Ryan and Marguerite Armitage Give Joint Recital

An interesting recital was given at the Plaza Hotel on Friday evening, Sept. 24, by Anna Wynne O'Ryan, impersonator, a sister of General John F. O'Ryan, and Marguerite Armitage, dancer, a sister of M. Teresa Armitage, the well-known musical editor. Miss Armitage brings to her dancing a rare talent, a spiritual quality that is worthy of note and which promises a successful career. The interpretations were her own and proved excellent conceptions. Jessie V. Miller ably assisted at the piano. Miss Armitage's offerings included interpretations of Kreisler's "Coquette," Rachmaninoff's "An Interpretation," Schutt's "Dreaming Pierrot," Friml's "Valse Picturale" and two compositions of her own, "L'Allegro" and "Il Penseroso." Miss O'Ryan gave a splendid impersonation of five characters in her own sketch, "A Case of Kidnapping."

Frederick Southwick Ends Summer Classes in Minneapolis

Frederick Southwick, baritone, has ended his classes as guest teacher at the MacPhail School of Music in Minneapolis, Minn., and has re-opened his studio in Carnegie Hall where many of his summer pupils will continue their



Photograph by Underwood & Underwood

Mme. Schumann-Heink Singing Before an Audience of 3000 Immigrants in a Benefit Concert Given at Ellis Island

IMMIGRANTS at Ellis Island had an early taste of the advantages of America when Mme. Schumann-Heink gave several numbers there on Sept. 26, at a concert for the benefit of those detained. The influx of foreigners has crowded Ellis Island to capacity, and more than 3000 heard the diva, who gave her entire program in English. Despite the fact that her auditors did not understand the words of her songs, they appreciated her voice and made her sing some twelve encores. Hundreds rushed up to embrace her after the concert, and she had to accept police protection for her safety.

studies with him. During the past season Mr. Southwick has been affiliated with the Haywood Institute of Universal Song, and while in Minneapolis sought to interest teachers in its possibilities. Among the teachers who were members of his classes were: Mrs. Ruby Camp-

bell Ledward, Mrs. Rose Cochrane, and Winworth Williams of Minneapolis; Mrs. Jessie Lorenze, Albert Lea, Minn.; Oscar Lyders, Augustana College, Forrest City, Iowa, and Mrs. Madge Buckman, Superior, Wis. Mr. Southwick will return to Minneapolis next summer.

Victor Harris Resumes Teaching in New York

Victor Harris, after spending the summer at his place in East Hampton, L. I., has returned to New York. Mr. Harris resumed his teaching on Monday, Oct. 4.



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Dorothy Jardon Sings Scene from "Carmen" in Broadway Revue



At the New York Ball Grounds: Dorothy Jardon, American Soprano, Is Presented by "Babe" Ruth with an Autographed Baseball, Won by Him on the Occasion of His Forty-fourth Home Run

PHILADELPHIA, PA., Sept. 23.—One of the most brilliant features of the "Broadway Brevities," which has been playing here and soon opens in New York, is the performance of Dorothy Jardon, the American soprano. Miss Jardon was for two seasons one of the leading sopranos of the Chicago Opera Association, the late Cleofonte Campanini predicting a notable career for her after her appearance as *Fedora* in New York. Last spring she resigned from the Chicago Opera. In the "Broadway Brevities" Miss Jardon has sung a scene from

Bizet's "Carmen" with fine effect, a rôle which she has always wished to do on the operatic stage.

In the above picture she is shown with the master of our national game, "Babe" Ruth, who presented her with the baseball he won with his 44th home run just before Miss Jardon left New York for the opening in Atlantic City of "Broadway Brevities." In return she gave him as a little talisman, a coral elephant, presented to her by Maestro Campanini the evening of her début in "Fedora" last year.

To a MUSICAL AMERICA representative

Miss Jardon spoke last week on her present Philadelphia appearances: "During the last two weeks I have sung in my performances here, as a tribute to the Jewish people on the religious holidays, Rhea Silbert's 'Yohrzeit,' which was originally dedicated to me by the composer. While I am a Catholic, I have greatest respect and admiration for the Jewish people of America, both as a people and as music-lovers. The song was enthusiastically received; and I particularly noticed that on both of these nights when I had sung my pocket-edition of 'Carmen' it was more heartily received than at any other of the performances which I had given during the past three weeks in Philadelphia. The song 'Yohrzeit' I introduced at my concert in New York at the Hippodrome three years ago, and many wondered how I could sing a Jewish song. I have sung it often since, always with success; and no matter what stage I sing on I will always try and find a place for at least one Jewish number on my program."

LIVELY MUSIC SEASON BEGINS AT EDMONTON

Alberta City Shows Its Liking for Light Opera—Concert By Local Orchestra

EDMONTON, Sept. 23.—What promises to be a very lively musical season began with the advent of September in Edmonton. Studios have all reopened and teaching is in full swing. Concerts and theatrical productions, both amateur and professional, are being planned and the city is looking forward to the opening of the new Empire Theater in December.

First among the companies to visit here this season was Ralph Dunbar's English Opera Company in De Koven's "Robin Hood," and a most delightful performance it was, given in the present Empire Theater.

At the end of the week the Edmonton Symphony Orchestra, which was formed recently, gave an impromptu concert. This was made possible on a week night, owing to the fact that the local theater musicians, who are all members of the symphony, were and still are at time of writing out on strike. Usually the concerts of the symphony are given on Sunday evenings, and since a "Lord's Day Alliance" act exists in this province, no charge is made for admission, the orchestra being supported by subscription. On the occasion of this concert, however, the seats were sold in the usual way. An excellent program was offered, the most important number being Mendelssohn's overture, "Fingal's Cave." Three dances from Smetana's "Bartered Bride," an Edward German suite of "Three Dances," "Midsummer Night's Serenade" by Albeniz, and the "Zampa" Overture completed the program. The concert, having been hurriedly arranged, did not draw such a large audience as might have been otherwise expected, but those who were present were highly appreciative and have since shown that they may develop into warm supporters of the local symphony. Albert Weaver-Winston, director of the violin department of Alberta College, North, is conductor. Those who compose the executive board and are responsible for the formation of the organization, are as follows: W. G. Strachan, president; H. Sedgewick, vice-president; George Taylor Hart, secretary; with C. T. Hustwick, H. G. Turner, J. J. Walker, A. Fratkan, W. Gaskill and John Oliver as executive members.

Last week the Royal English Opera Company occupied the boards of the Empire Theater, presenting "The Pirates of Penzance," "The Mikado," "Trial By Jury," "Pinafore" and "The Bohemian Girl." A belated train caused the performance on the opening night to be delayed in starting till nearly 10:30. Edmonton has clearly demonstrated that light opera and opera in English at that, is very much to its liking.

M. H. T. A.

Cecil Fanning Engaged for Recital by Montreal Music Club

Following his appearance at Massey Hall, Toronto, on Feb. 14 next, in the Suckling series, Cecil Fanning, assisted by H. B. Turpin at the piano, will give a recital for the Ladies' Morning Musicales in the ballroom of the Ritz-Carlton, Montreal, on the morning of Feb. 17. Another February date just booked by his manager, Daniel Mayer, is for a recital in Okmulgee, Okla., on Feb. 2, when he will be en route East from the Pacific Coast.

Arthur Shattuck to Play Again in U. S. After Long Absence



Arthur Shattuck, Pianist, Who Will Be Heard in Concert and Recital This Season.

After an absence of nearly two years, spent largely at his home in Paris and in Switzerland, Arthur Shattuck will return to America for a season's engagements, sailing from France on the Aquitania on Nov. 13. He will go directly to the Middle West, his first scheduled appearance being with the Minneapolis Orchestra in Minneapolis and St. Paul.

Mr. Shattuck has been engaged as soloist with the Chicago Symphony in Chicago for an early March date. On this occasion he will play the seldom-heard African Concerto of Saint-Saëns. During April he will play with the New York Philharmonic in the important cities on the coast-to-coast tour. An engagement with Gabrilowitsch for the Detroit Orchestra will be arranged as soon as an open date can be mutually agreed on. Mr. Shattuck is again under the management of Margaret Rice of Milwaukee.

Charlotte Peege in Gloucester Recital

BOSTON, Sept. 25.—Charlotte Peege, contralto, appeared recently at "Stoneacre," the country home of Frederick G. Hall, at Gloucester, in the second of three concerts given for the benefit of the South End Music School of Boston. Miss Peege sang numbers by Tchaikovsky, La Forge, Reppe, Campbell-Tipton, Harling, Carpenter, Sibella, MacFadyen, Grieg and Buzzi-Peccia. Lucile Quimby, cellist, was the assisting artist.

C. R.

Sousa Gives Anniversary Concert

Celebrating the twenty-eighth anniversary of his band, John Philip Sousa appeared with his band at the New York Hippodrome on the evening of Sept. 26. The first concert of the band was given on Sept. 26, 1892, in Plainfield, N. Y.

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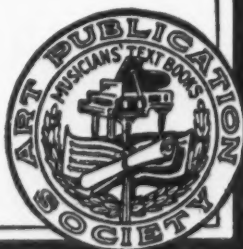
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TO BEGIN AT THE IMPERIAL THEATRE, TOKIO, JAPAN, MAY 15, 1921. ITINERARY WILL INCLUDE JAPAN, CHINA, PHILIPPINE ISLANDS, STRAITS SETTLEMENTS, JAVA, BORNEO, SIAM, INDO-CHINA, EAST INDIA, RETURNING VIA HAWAIIAN ISLANDS, RESUMING AMERICAN TOUR, DECEMBER, 1921.

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Founder Became a Teacher Upon Advice of Leschetizky—Believes "Drudgery" Necessary, But Claims It Can Be Made a Pleasure—System Quickens Mental Growth—Stimulated Backward Child Into Normality

CHICAGO, ILL., Sept. 23.—If the study of music could be made play for the child, instead of work, how many virtuosos might be saved to the world! How many children now learn to hate the piano, and all forms of musical instruments, because they are forced to learn them as if they were drudgery?

These questions arose in the mind of Mrs. Carrie Louise Dunning, as they had arisen in the minds of so many other musicians. But instead of merely sighing over the thought, she set to work to evolve a system by which children could learn the rudiments of music just as they learn a new game. Thus originated the Dunning system.

Mrs. Dunning went to Vienna to specialize in the Leschetizky technique for the piano. The master told her she would become a great teacher if she devoted her energies to that end, but that she could not become a great concert pianist. She accepted the master's judgment, and did not try to enter the concert field, for which Leschetizky thought she was not fitted by temperament, although she had studied with the best teachers in America before going abroad.

Returning to America, the year of the Pan-American exposition, she continued her studies and research along the lines suggested to her by the master. Carefully considering the needs and moods of children, she then worked out the Dunning system. But let us explain the basic idea of the system in Mrs. Dunning's own words.

"The child is specific, not general," said Mrs. Dunning. "It is intelligent, not intellectual. Therefore, in cultivating the love for music, we should use means that appeal to the child nature and mental capacity, and through the love of music so cultivated, the desire to learn. Then by wise guidance the musical intelligence may be awakened naturally and spontaneously by appealing to the reason and understanding and as each thought is presented, an object lesson may be given with the symbols used in the game."

"A child expresses an abstract idea poorly, but it gives ready expression to an idea learned by means of an object lesson. Each subject is learned by leading up to a discovery, presented as a whole, then by dropping to the smallest detail; then by showing the relation of each detail to the whole."

Mrs. Dunning was faced with the double problem of devising a method of study that would be scientifically correct and at the same time appeal both to the child mind and the mature mind. Some of the musical facts she expressed in verse, because rhythmical forms are



A Typical Dunning System Class in Chicago. Front Row, Left to Right—Mildred H. Brownell, Mildred Beard, Addie E. Stanton, Libby Bogar Allen. Second Row—Lera Dee Kygar, Marian A. Chandler, Mrs. Camilla C. Stansfield, Mrs. Carrie Louise Dunning, Mrs. Clara Lockridge, Mrs. Katherine Dimnick. Third Row—Dora Klepper, Isabel Owen, Mrs. C. L. Van Nort, Miss Henderson, Grace Burnham, Mrs. Maude Q. Busby, Mrs. Harriet Bacon MacDonald. Back Row—Lucile Patterson, Mrs. M. E. Meredith, Mrs. Virginia Ryan, Theodosia Erbeck, Mary Breckisen, Frances Standiper, Ethel Standiper, Mrs. Anna Craig Bates

more easily retained than prose rules. Games were invented which led inevitably from one point to the next, and took away the drudgery of learning facts and rules; and songs were devised which provided relaxation, and at the same time instruction in music.

Drudgery Made a Pleasure

"Do not misunderstand my meaning in regard to 'drudgery,'" says Mrs. Dunning. "There must always be drudgery in anything worth working for, but progressive teachers are bending their efforts toward making that drudgery a pleasure, by correct methods. Drudgery has made study a penalty, not a privilege, for the child."

The teaching of music by means of games seemed so delightfully simple, that Mrs. Dunning was afraid it would be frowned on by musical leaders as unscientific and imperfect. Methods of instruction making it easy for the child to learn had been regarded as fakes by professional musicians, for many such methods had not produced correct musical results.

With this fact in mind, Mrs. Dunning explained her ideas with a great deal of trepidation to such musicians as Johanna Galski, Xavier Scharwenka, Theodor Leschetizky, Vladimir de Pachmann, and many others. To her joy, and perhaps also to her surprise, every one indorsed the system. They pointed out that the fundamental musical facts were not only absolutely correct, but were also presented in a fascinating, interesting way.

System Quickens Mental Growth

One of the results of the Dunning system not contemplated in the original scheme is interesting to note here. That is, the value of such a method in the treatment of backward children. The Dunning system was intended for normal, intelligent boys and girls, but because the method is built on correct

principles it has been applied with a great deal of success to quickening the mental growth of sub-normal or backward children.

A young boy about ten years old was brought to Mrs. Dunning for study. He seemed to have no idea how to retain in his mind the objects he saw, or even the songs and games he played. Every method had been tried, and he was brought to the Dunning classes as a last resort. The usual methods were applied and the following September he returned to school. They were obliged to put him in the same grade for the third year. In October, he began to act as if he had awakened from a long sleep, and in November began going by leaps and bounds. After the Christmas holidays he was transferred to a higher grade. His parents and all knowing him were greatly mystified and excited over the development of the child in those few months. "But," as Mrs. Dunning says, "we must have touched that spring in the gray matter and set it going by the psychological principles upon which this system has been founded, for the child has had a remarkable career, graduating from one of the largest colleges in the country."

F. W.

Edna Thomas to Tour Southern States

Edna Thomas, mezzo-soprano, whose costume recitals have won her much favor in music centers throughout the country, will sing Arthur A. Penn's "Smilin' Through" and Frederick W. Vanderpool's "Values" on an extensive Southern tour of twenty engagements through Texas, Louisiana and Alabama. Her first appearance will be Oct. 12, the last of the tour ending Dec. 2, in Auburn, Ala. A special feature recital is booked with the Birmingham Music Study Club, Birmingham, Ala., Nov. 8.

Marguerite Namara will make her first New York appearance of the season in a song recital at Aeolian Hall on the afternoon of Oct. 17.

Mme. Bertha Beeman, contralto, sang a program of old Italian and modern French songs, and a group of folk songs in an impromptu recital in New York recently.

William J. Falk has been engaged to direct the operatic productions to be given by Julius Hopp in connection with his civic music activities.

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(*Secolo*)

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How Community Singing Wrought Miracle in Apathetic Pittsburgh

By HARVEY B. GAUL

PITTSBURGH, Sept. 30.—Community singing, that despair of the Right and Left Wing in music, and the product of the megaphone, has been tampered and "monkeyed" with and experimentalized in Pittsburgh, until it has succeeded.

As few people know anything about it—particularly in the Iron City—it might be worth while to recount some of the problems and their successful solutions.

Up to this year the work of being "mob director" or choir leader (really chore leader) has been a labor of love, with very little love on the part of the audience and a great deal of castigation. This year the Civic Club insisted that the leader should be paid, and paid he was, at the same rate as the orchestra men. The pay while not enough to stimulate the leader, at least did not dampen his ardor.

The Civic Club of Allegheny arranged that there should be one concert per week in each of the six different parks, Schenley, Riverview, McKinley, West Park, Highland Park and Arsenal Park. The Municipal Band, under the baton of Danny Nirella, furnished the instrumental music. The band and the mob leader were to make music each of the six nights in the week. The seventh night was to be given to one of the following com-

munities, West End, Beechview, Washington Playgrounds, etc. In addition to the above schedule, concerts were given by various small bands in other localities such as Troy Hill, Hazlewood, Brookline, Homewood, etc. At the chief concerts magic lantern slides were used to throw the words of the music upon the sheets suspended somewhere on the back of the platform. The audience could thus see the words when their memories failed, also the perspiring director.

The song material included the best known of the patriotic numbers; the Stephen Foster melodies, a number of folk-songs, and the better known (expurgated and deleted) popular songs. The use of the popular songs was rather a short-arm jolt to that curious dolt "the serious musician." He was known to have objected voluminously in the public press to the degrading of the "common peepul," but somehow the well-known proletariat survived and even expressed its enjoyment. Mr. and Mrs. H. Polloi sang their "fool heads off" in such expressive ditties as "Beautifullll Ohioooo," "Telllll Meee," "Golden Gate" and the disconsolate ditty about the gentleman who is "Forever Blowing Bubbles." That the audience liked to sing—and there was an average attendance of 5000—you may be sure. Last year when community singing was tried, it was not uncommon for some leather-lunged roughneck to bellow out, "Cheese it! Go awn wid de band." This year nobody left when the singing started up. The attendance at Schenley Park, our

major park, was on an average of 10,000, and they sang with such lusty volume that they could be heard for a mile away. In McKinley Park where the audience was only 3000 the singing was even better. In the smaller parks where the contact between director and audience was almost a personal matter, the results have been most stimulating. The audience liked to sing so well that they demanded encores—and got 'em.

The directors tried to get a spirit of competition started between parks and among the groups of singers. Married folks were pitted against the single (which was not always fair to the much-married) boys were urged to sing against the girls to the complete discomfiture of the former; children under sixteen were bribed to out-shout children over sixty, and I even suspect that there was a "fat man's race" and a "three-legged race" but nothing was said about this by any of the directors. Anyway, the spirit of competition and the usage of popular songs wrought miracles from an apathetic people. Patriarchs chanted "Should Auld Acquaint'nce," lovers caroled "How Yer Goin' a Keep 'Em" and babes in arms lisped "The Vamp." When Sunday came around, the directors varied the music with hymns in place of the popular music.

The choral directors for the past season were H. Kwahlwasser, T. Earl Yearlsey, D. T. Moore, Frank Adams, E. R. Maltzger, T. K. Mager and the cheery and debonair Burt Mustin. The Civic Club arranged the dates and chose the leaders, and next year it plans big things. There will be offered a prize banner to the best singing park. The park winning it for the greatest number of weeks is to get the flag permanently at the end of the season. As competition is the life of the community trade, we anticipate next season with a good deal of pleasure. It is to be hoped that the same staff of men behind the megaphones will be retained.

SEIBERT CONCERT DATES

Reading, Pa., Musician to Devote Time Exclusively to Organ

READING, PA., Oct. 4.—Henry F. Seibert, organist and choirmaster of Trinity Church, has planned many interesting recitals for the coming season. His choir of forty-five voices will be heard in various programs, which will include Bach's "Sleepers, Awake," Parker's "The Dream of Mary" and Gounod's "Redemption." Mr. Seibert will also be heard in a series of organ recitals, the first of which is scheduled for the last week in October, with Horatio Connell, the Philadelphia bass, as assisting artist. Other engagements for Mr. Seibert include recitals in the Trinity United Evangelical Church, Germantown, Philadelphia, Oct. 4; Emmanuel Lutheran Church, Pottstown, Pa., Oct. 21, and a dedicatory recital on the new organ at St. John's Church, Reading, Pa., Dec. 12.

Because of his desire to devote more time to the organ, having studied during the past summer with Pietro A. Yon, the New York organist, Mr. Seibert has resigned his post as conductor of the Reading Choral Society. His teaching classes include many pupils holding important church positions.

Mamaroneck, N. Y., Choral Society Begins Its Sixth Season

MAMARONECK, N. Y., Oct. 4.—The Mamaroneck Choral Society began rehearsals for its sixth season this week, and is planning to build up an organization of least 100 members. The society is designed to fulfill a threefold purpose: To provide musical training and recreation; to provide an opportunity for sociability, and to render a community service. Membership dues are \$3 a year, and rehearsals will be held each Tuesday evening in Kindergarten Hall.



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AMERICAN.

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Brought such applause as is seldom heard. POST.
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Italy's Voice Masters Expect Return of Pre-War Prosperity

Luigi Longobardi, Eminent Teacher and Former Opera Singer, Tells of Present Conditions Abroad—Denies Bel Canto Is Vanishing and Points to Younger Men as Well as to Battistini

ONE more of Europe's voice masters has come to America, in the person of Luigi Longobardi, whose career as a dramatic tenor, before he forsook the stage to become a *maestro* of singing, found him associated with many of the best known operatic artists of the day.

Chatting in the New York offices of Allen & Fabiani, musical managers, the distinguished Italian described teaching conditions in Italy to-day. He denied that the war and its after-effects have discouraged Italian voice teachers, and said they are looking forward with every hope of being even more successful than before the war. Just what the future will bring with regard to Russian students is hard to prophesy. The increasing number of South Americans must not be overlooked. There are, of course, the Italian students, as before, but the more successful teachers always have depended largely on building up an extensive foreign clientele.

"Spanish and Russian students have been the chief source of revenue for many Italian teachers," he said, "and now the Spanish students are coming back in even greater numbers than before the war. Just what the future will bring with regard to Russian students is hard to prophesy. The increasing number of South Americans must not be overlooked. There are, of course, the Italian students, as before, but the more successful teachers always have depended largely on building up an extensive foreign clientele."

"Personally, I was only half willing to leave Italy for America. I was persuaded by friends in New York that this is the land of golden opportunity, and having only my wife, and no children, and with fewer ties to deter me than many others, I somewhat reluctantly fol-



Luigi Longobardi, Italian Vocal Master, Who Has Come to New York

lowed their advice. Now that I am here, I can say that I like America very much indeed, and, of course, am hopeful of every success."

Asked regarding the leading singing teachers of the day in Italy, Signor Longobardi named de Lucia in Naples, Cotogni in Rome, and Casini in Florence.

"I cannot think of any really great *maestro* in Milan," he said, "although there are, of course, many capable teachers. The truth seems to be that greatness is not necessary to success in Milan. Because of past associations, pupils flock there and perhaps pay more for instruction not as good as they could obtain in Naples, or Rome, or Florence."

Signor Longobardi made it plain that he is not one of those who believe the old Italian art of *bel canto* is vanishing.

"Italian *bel canto* is imperishable," he said. "It is the fundamental of Italian

voice culture. The best Italian teachers still follow its dictates, and will continue to do so. Yes, Battistini is regarded as a model of *bel canto* by the Italians. But there are younger singers who exemplify its principles in the same way."

Signor Longobardi produced an autographed photograph of Battistini, with others from Amato, de Luca, Tetrassini, Didur and a number of other singers well known to American patrons of opera—his associates in various operatic casts abroad. Battistini, he described as a superlative artist, still singing beautifully in spite of his advanced years.

Discussing the study of singing, he touched upon the part which "imitation" plays in putting vocal students on the way to beautiful tone production. Much good, he said, can come from understanding and imitating the tone sung by a teacher who is himself a singer, "just as in learning a foreign language." Too many teachers, he declared, are musicians and musicians only, rather than voice specialists.

In his operatic career, Signor Longobardi sang at the San Carlo in Naples, the Costanza of Rome, Royal Opera, Madrid; Khedivale, Cairo; Imperial Opera, Moscow; Conservatorio, Petrograd; San Carlo, Lisbon; Liceo, Barcelona; Colon, Buenos Aires, and in Mexico City. His repertoire includes tenor rôles in "Otello," "Aida," "Trovatore," "Ballo in Maschera," "Forza del Destino," "Huguenots," "L'Africaine," "Tristan and Isolde," "Samson et Dalila," "Lucia," "Gioconda" and "Prophète."

He expects to have other Italian teachers associated with him in his New York school of singing, which he is establishing at 2255 Broadway.

Asked if he regarded the American voice as a voice different or distinct from the European voice, he replied with a positive negative.

"Americans speak badly," he said. "Their speaking tone is guttural or extremely nasal. But the real singing tone is universal. I have had several American pupils in Italy, as well as many English ones, and I can say that once the American voice is produced correctly, the tone is not different from the tone of the best Italian singers. John McCormack has a tone quality like the Italians. Why? Because he sings in the Italian way."

O. T.

Announcement of Series for College of Emporia, Kan.

EMPORIA, KAN., Sept. 27.—Announcement is made of the College Organ Course of five numbers to be given by the College of Emporia this season. Three visiting artists will appear, and two organ recitals will be given by Daniel Hirschler, dean of the music department of the college. He will appear Oct. 19 and March 8. Charles Courboin, organist, will give a recital Dec. 8. Harold Henry, pianist, comes Nov. 19, and Vahrah Hanbury, soprano, will sing Feb. 4. R. Y.

PORTLAND, ORE.—The faculty of the conservatory of music of Pacific University, Forest Grove, will be the same as last year. Erma Alice Taylor, director, piano and pipe organ; William Wallace Graham, violin; Virginia Spencer Hutchinson, voice; Nina Marie Walker, piano.

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NAMARA

"the outstanding feature of the performance of *Faust* with the San Carlo Opera Company at the Manhattan Opera House, New York, Sept. 29, 1920."

One of the outstanding features of the eight hours of opera was the appearance of Marguerite Namara as Marguerite in "Faust." It is not too much to say that she is ideally suited to the part and adequately realized the vocal, visual and dramatic requirements.—*New York American*.

Marguerite Namara sang the rôle of Marguerite at last evening's performance of "Faust" by the San Carlo singers at the Manhattan. She sang it well and acted it delightfully. Her voice is particularly suited to this part, as it is flexible, and was under perfect control, losing none of its charm and beauty in piano passages. The Jewel Song is usually applauded whether sung well or not, for audiences insist upon approving the things with which they are familiar. But Miss Namara really did justice to this most delightful bit of Gounod's mu-

sic and deserved the enthusiasm.—*Evening Post*, Sept. 30.

Marguerite Namara, in the rôle of Marguerite, did the best singing of the evening, and the rôle fitted her voice, which is true and brilliant.—*Evening Globe*, Sept. 30.

Marguerite Namara was the heroine, and she astonished a rather critical audience with her trill, her beautifully youthful quality, and her last ringing top note in the famous Jewel Song. The piquant Namara has the gift of making people believe that love is, after all, a great and wonderful surprise to her.—*Evening Mail*.

The best singing of the evening was done by Marguerite Namara in the rôle of Marguerite. It is a rôle which fits her voice, which is fresh, agile and brilliant.—*Times*.

Marguerite Namara made the beautiful Marguerite one would expect of her, singing in splendid voice.—*Morning Telegraph*.

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NEW YORK, OCTOBER 9, 1920

JENNY LIND, 1820-1920

As a productive musical influence Jenny Lind sig-
 nified far less to America than at least half a dozen
 other singers who lived and flourished here since her
 time—singers who, perhaps, have played tangible parts
 in our own artistic experience. Yet in the light of her
 centenary, observed this week, the "Swedish Nightin-
 gale" appears a more sympathetic and intimate figure
 than these. Doubtless the uproarious publicity of the
 immortal Barnum, which carried her to triumph in a
 day when America was a howling wilderness, has had
 more to do with her survival as a living memory among
 us than the fabled beauty of her voice. No need of
 details here. The story belongs properly to the history
 of New York City and as such has been amply retailed.

It is one of the ironies of fate that Jenny Lind should
 have been exploited by the arch-showman. She was one
 of the most retiring of women, one of the most modest
 of artists. A simple, earnest soul of scrupulous piety
 and high principles, she quit the operatic stage at the
 height of her career because the debased state of
 operatic music popular in those days outraged her high
 sensibilities. So she sought refuge in oratorio, where
 there were loftiness and dignity, where she could sing
 the music she loved and express the devotional senti-
 ments she venerated. In the "Elijah" and the "Mes-
 siah" she found a solace and a joy absent from the
 silly Italian operas that revolted her finer scruples.
 Mendelssohn paid her noble tribute. Carlyle spoke his
 respects, at the same time deploring the flimsy operatic
 vehicles that served her.

If the present centenary accomplishes nothing else of
 practical value it should serve the purpose of encourag-
 ing struggling students of song by calling to their
 attention Jenny Lind's early tribulations and discourag-
 ements. At a tender age she abused her voice singing
 opera in her native Sweden. Seeking the advice of the

greatest singing teacher who ever lived, Manuel Garcia,
 she met with the chilling rebuff: "It would be useless
 to teach you, miss; you have no voice left." The poor
 girl implored his help with tears. Garcia was moved
 and bade her return after six weeks, but to stop singing
 completely in the interim, and so far as possible, talk-
 ing, so as to rest her tired vocal organs. Jenny did
 so, occupying her time in the study of French and
 Italian. Then, in her own words, she "had to begin
 again, from the beginning; to sing scales up and down,
 slowly and with great care; then to practice the shake—
 awfully slowly; and to try to get rid of hoarseness, if
 possible. Moreover, he is very particular about breath-
 ing. . . . He is the best master, and expensive
 enough—twenty francs for an hour." Garcia's methods
 told, and in less than a year Jenny Lind's voice was
 restored and had taken on new beauties. By perse-
 verance and incredible work this result was accom-
 plished, not by mad haste to get before the public and
 seek fame by means of immature artistry, as is the
 fashion to-day. By humility and idealism she reached
 a transcendent height. The great worshiped her no
 less than the multitude. Chopin, Liszt, Mendelssohn,
 Meyerbeer, freely testified their veneration. But
 Jenny's head was never turned. On the contrary, the
 glitter of her triumphs became repugnant to her—so
 much that she could write to her friends: "Few suspect
 how unutterably little the world and its splendor have
 been able to turn my mind giddy. Herrings and pota-
 toes—a clean wooden chair and a wooden spoon to eat
 milk-soup with—that would make me skip like a child
 for joy."

The New York Sun-Herald devoted considerable
 space on Sept. 29 to the death of Etelka Gerster, be-
 ginning its story with the surprising statement that
 the news "was received here yesterday." If the ed-
 itors of the New York daily had been interested in
 music they would have found the complete account of
 Mme. Gerster's death in the issue of MUSICAL AMERICA
 dated Sept. 18. However, we should be grateful for
 any attention given to music by certain New York
 dailies—even if it is belated, and slavishly copied from
 these columns.

On the subject of newspapers, it is significant that
 only a handful of representatives of the press attended
 the greatest musical event of its kind in the world, the
 Pittsfield Chamber Music Festival. To be sure, the
 newspapers devoted many lines to the social side of the
 occasion—it would never do to neglect society. But
 where is the constructive, aggressive encouragement
 which is due a remarkable national art movement?

According to the daily press, successful tests have
 been made of a sound amplifier which magnifies the
 spoken voice one million times. If some way can be
 found to append these amplifiers to certain of our
 operatic tenors and sopranos, there might be a fair
 chance that sounds actually would be heard to come
 from artists whose open mouths heretofore have been
 the only tangible evidence that they were singing.

Sounds like a sentence for manslaughter or mayhem,
 this "ten years and ten thousand dollars," which one
 well known singing teacher now says must be devoted
 to preparation before a singer can reasonably expect to
 reach the goal in opera.

Occupants of many of New York's thin-walled apart-
 ment houses will be quick to indorse the recommenda-
 tion of the vocal pedagogue who says aspiring singers
 should spend more time in "silent study."

Recent programs have revealed a distinct advantage
 which the brass band has over the recital singer. It
 doesn't have to bother with the language question in
 reinstating Wagner.

With baseball under fire, who knows but some one
 may question the integrity of that other national sport,
 grand opera? Just supposing some one should circu-
 late charges of buying debuts and paying for the
 applause!

THE FALL ISSUE

Regular subscribers to MUSICAL AMERICA will
 receive a copy of the Fall Issue, to be published
 on Oct. 23, as a part of their subscriptions. The
 price for individual copies, purchased through
 news stands or other agencies will be 50 cents.
 New subscriptions received before Oct. 23 will
 entitle the subscriber to a copy of the Fall Issue
 without extra charge.

PERSONALITIES



Sergei Klibansky, During His Vacation at Colorado Springs

Before resuming his tenth season of teaching in New
 York, Sergei Klibansky, the voice master, enjoyed a
 brief vacation at Colorado Springs. The well-earned
 rest followed a highly successful season in Seattle,
 where, Mr. Klibansky's record book shows, he gave 107
 lessons a week. He returned to New York enthusiastic
 over the Pacific Coast, its opportunities and its people,
 but more than ever grateful that he decided ten years
 ago to center his activities in New York, although
 strongly advised at that time to seek fame and fortune
 in the west.

Johnson—Among interested spectators at the per-
 formance of "Lohengrin" given in Italian by the San
 Carlo Opera Company at the Manhattan Opera House,
 was Edward Johnson, the American tenor, who will
 sing the rôle in English with the Chicago Opera Asso-
 ciation during the winter.

Hadley—Since his return from the West, Henry Had-
 ley, the newly appointed Associate Conductor of the
 New York Philharmonic, has been spending the sum-
 mer at West Chop, Martha's Vineyard, Mass. Mr. Had-
 ley participated in the annual festival of the Bohemians
 in San Francisco and was also a Seattle visitor.

Wellerson—Prodigies of the cello are not as common
 as those of the piano and the violin, hence little Mil-
 dred Wellerson, who evoked wonder at the maturity of
 her playing last year, has a somewhat individual field.
 She has been engaged by Eugene Ysaye for a series of
 appearances this season with the Cincinnati Symphony
 Orchestra.

Martinelli—Personal friends of Giovanni Martinelli,
 the Metropolitan tenor, have learned that one of the
 reasons for the high spirits exhibited by the tenor when
 he returned from Europe recently was that his fellow
 citizens of Montagnana, the little town where he was
 born, are constructing an opera house to be called
 Teatro Martinelli, in his honor.

Claussen—In re-learning in English the Wagnerian
 rôles which she has sung in Swedish and German, Julia
 Claussen, the contralto, has found available transla-
 tions unsatisfactory in many respects, according to a
 contemporary. For her concert tours the artist has
 utilized the services of a gifted friend, who has pro-
 vided her with special translations of German lieder.

Kerekjarto—At a recent concert in Zurich, Duci
 Kerekjarto, the violinist, whose American debut in
 Carnegie Hall on the evening of Nov. 2 is an inter-
 esting event of the musical calendar, stirred such en-
 thusiasm that he was carried from the hall to his
 hotel on the shoulders of his admirers. He then played
 the Bach G string air from the balcony of the hotel,
 prolonging the excitement by this unusual form of
 encore.

Nyredghazi—With a printers' strike already threat-
 ened, the men who set up the type see ahead of them
 the prospect of having to wrestle with the name
 Nyredghazi, hailed as a young genius of Budapest. He
 is a pianist and New York will witness his first Amer-
 ican appearance Oct. 18 in Carnegie Hall. That this
 artist is as unusual as his name is indicated by the
 fact that he has been made the subject of a volume
 of psycho-analysis by Doctor Revesz of Budapest Uni-
 versity.

Sylva—The blandishments of a George M. Cohan
 revue have taken on a new interest for amusement
 patrons not ordinarily susceptible to allurements
 Cohanesque, because of the announcement that Mar-
 guerita Sylva has been added to the cast. Beginning in
 light opera, then vaulting to grand opera, and also
 employing her talents in vaudeville and concert, as well
 as embarking upon the seas of matrimony, the gifted
 soprano has set something of a pace for those who
 like to say they are willing to try anything once.



Turn About Being Fair Play

One of our esteemed contemporaries, though we refuse to say which, announced last week that Mme. Alda would be heard this winter as *Marguerite* in Boito's "Faust." This is interesting. We hope, by inversion, as the counterpointists say, to hear the lady as *Marguerite* in Gounod's "Mefistofele."

"Ill Blows the Wind—"

(From the *John o' London Weekly*)

Mrs. Chesterton writes: "My husband just asks me to inform you that he is so ignorant of music he does not even mind it." Which reminds me of what Chesterton said to Shaw (or was it Shaw to

Chesterton?) in a controversy: "Sir, I view your remarks with an equanimity approaching indifference!"

Again, Back to Nature

Someone sent us the following clipping but didn't identify it, so we can't give credit, which is a pity, as we think it's real good.

Ability to sing is judged by Miss Achasa Beechler, a primary teacher in Seattle, by making her pupils cat-call. She says that in this way she can best learn whether or not they can carry a tune and judge tones.

Just underneath, the compositor has added one of those cryptic comments which they let fly, now and then. We publish it for the benefit of those as can understand the same.

MUSIC FOR THE FILMS

ERNO RAPEE, the new conductor of the orchestra at the Capitol Theater, was born in Budapest, Hungary, and is a brilliant pianist and a composer of no small talents.



Erno Rapee

The musical program arranged by S. L. Rothapfel for the week of Oct. 3 at the Capitol Theater opened with a distinct novelty in musical arrangement and entertainment in the "Hungarian Lustspiel," by Keler-Bela, played by the Capitol Grand Orchestra, augmented by a specially engaged gypsy band. Bertram Peacock sang a Hungarian melody interpolated by Erno Rapee, conductor of the orchestra, and there was a Hungarian dance by Alexander Oumansky and Mlle. Gambarelli. Desire La Salle, baritone, sang the aria from "Benvenuto Cellini" by Berlioz. The Capitol Male Quartet, Sudworth Frasier, Bertram Peacock, Le Roy Duffield and Raymond Holbrook, sang "When I Hear the Gate A-swinging," by Leo T. Croke, and "O Time, Take Me Back," by Carrie Jacobs Bond. The orchestra gave Lake's "Evolution of Dixie" as an interlude and rendered an orchestration of original Indian melodies by Farwell.

A pretentious musical program, enhanced by special settings as well as incidental music, was given at the Strand this week. The Strand Male Quartet sang their numbers in a black and white setting. The organ solos played by Ralph H. Brigham and Herbert Sisson were selections from "The Tales of Hoffman," Offenbach. As an overture the symphony orchestra provided "The Only Girl" by Victor Herbert, Carl Edouarde and Francis W. Sutherland conducting.

The music program at the Rialto for the week started off with Richard Wagner's "Tannhäuser" overture, Mr. Riesenfeld and Lion Vanderheim conducting. Edoardo Albano, baritone, sang the aria from Meyerbeer's "L'Africaine." The Rialto string quartet, composed of Sascha Fidelman, violin; Louis del Negro, violin; Aaron Reichman, viola, and William Gonzales, cello, played Peter Tschaikowsky's "Andante Cantabile in B Flat Major" and John Priest played as an organ solo, R. S. Stoughton's "Egyptian Suite."

At the Rivoli Liszt's Second Hungarian Rhapsody was the overture, Frederick Stahlberg and Joseph Littau conducting, Bela Nyary playing the cymbalom solo that goes with this selection. The duet from "Lakme" was sung by Mary Fabian, and Georges Du Franne, and a dancing number entitled "Bacchanal" was given by Paul Oscar and Thalia Zanou. A musical novelty that attracted more than the usual amount of attention was "Variations on Yankee Doodle" in the style of the following famous composers: Mozart, Schubert, Beethoven, Grieg, Wagner, MacDowell, Johann Strauss and Verdi. Professor Firmin Swinnen played the organ solo, Felix Mendelssohn's "Sixth Sonata."

CONTEMPORARY AMERICAN MUSICIANS

No. 138

Estelle

Wentworth

ESTELLE WENTWORTH, soprano, was born in Alexandria, Va. When very young went to Chicago where she received her education. At eight years

of age started study of piano under Dr. Ziegfeld of the Chicago Musical College, playing in public at the age of eleven. When voice developed went to Washington, D. C., where she took up vocal studies and sang in church. First professional engagement as prima donna with the Bostonians singing in "Robin Hood" and "The

Serenade." Remained in light opera and English grand opera for several years. Went abroad to study making debut at Dessau Anhalt in "Butterfly." Sang

there for two seasons, and two seasons following at the Municipal Opera at Freiburg in Breisgau. Also was guest artist in many European cities including the royal opera in Vienna and Berlin and in Frankfurt, Karlsruhe, Mannheim, Leipzig, Cologne, Magdeburg, Zurich, Berne, Florence and others. Was under three years contract with Charlottenburg Opera in Berlin when the war broke out. Since returning to America sang in concert and oratorio. Was two successive seasons at Ravinia Park, went to South America with the Italian Grand Opera Company and was with the San Carlo Opera Company for one season. Last season toured with Jules Falk, violinist, giving about seventy-five concerts. This season will be devoted to concert work including several joint recitals with Mr. Falk. Has repertoire of forty operas in four languages which she speaks fluently. Married Albert Parr, tenor, and makes her home at Woodcliff Lake, N. H., where she has her summer home.

At the Criterion, "A Melody of Flowers," a gathering of colored flower



Estelle Wentworth

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studies accompanied by vocal and instrumental selections, stresses the beauty of the feature. The incidental music for the feature is arranged around Mr. Riesenfeld's "Marion Davies Waltz" which he composed for the presentation.

A hearing of the three compositions selected by the judges from the eighty-five manuscripts submitted for the \$500 prize offered by Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion theaters, for the best overture submitted by an American composer was scheduled for Friday morning, Oct. 9, at the Rialto Theater, the judges being Josiah Zuro, Edward Falck, Frederick Stahlberg, Lion Vanderheim, Victor Herbert, Victor Wagner, Artur Bodanzky, O. G. Sonneck and Carl Deis will represent G. Schirmer on the board, the music house having agreed to publish the winning piece.

Scotti's Opera Company Gives Three Performances in Spokane, Wash.

SPokane, WASH., Oct. 5.—Quite the best music of its kind that Spokane has heard was that provided by Scotti and his opera company Sept. 21 and 22, in the presentation of three numbers. "L'Oracolo" and "Pagliacci" were sung the first evening, Scotti himself being in the cast, and "La Bohème" the second evening. Orville Harrold took the city by storm with his work in "Bohème." Although it came unheralded until a few days before its appearance, the Scotti company drew crowded houses, giving the city an opportunity which it seldom has of hearing opera.

D. L. K.

Francis Pangrac Gives Musicale in New Madison Avenue Studio

Francis Pangrac, tenor-baritone, and exponent of Czech-Slovak music, has opened a new studio at 927 Madison Avenue, in addition to his Carnegie Hall studio, where he has a large class of pupils specializing in Czech-Slovak repertoire. He gave his first studio musicale on the afternoon of Sept. 26, presenting an interesting program. Mr. and Mrs. Pangrac are listed for many appearances during the coming season, in addition to which Mr. Pangrac will retain his post as choirmaster at the church services held at the Waldorf-Astoria where Mrs. Pangrac is organist.

Kathryn Platt Gunn Returns to City to Fill Engagements



Kathryn Platt Gunn, Violinist, With Ethel Watson Usher, Pianist-Composer.

From a holiday spent at Panther Pond, Raymond, Me., Kathryn Platt Gunn has returned to New York. Miss Gunn, who is well known in and about the city as a violinist, is busy preparing for the many concerts which have been booked for her this season.

The Metropolitan Quartet Begins Tour

The Metropolitan Quartet, which is composed of Mme. Alda, Carolina Lazari, Charles Hackett and Renato Zannelli, with Seneca Pierce, pianist, left last Sunday on a concert tour under the direction of Charles L. Wagner. Their first appearance will be in a private concert in the Coliseum in St. Louis.

"Pictorially, Miss Fitziu was the best 'Elsa' since Olive Fremstad, and vocally hardly less so."

Thus did the NEW YORK TIMES critic
PROCLAIM

The Great ANNA

on her appearance as "Elsa" with the San Carlo Opera Company

UNANIMOUS PRAISE FROM THE NEW YORK

THE EVENING MAIL

By KATHARINE SPAETH

A lovely lady, who really looked like a princess, was Elsa of Brabant in "Lohengrin" last night.

Certainly Anna Fitziu is pictorially the ideal, star-eyed heroine. She moved with a touching dignity and she sang up to her beauty, which is fulsome praise.

Her voice has rarely had more clear, limpid tones, and her Italian diction is always excellent. Just to hear the insinuating melodies and watch Miss Fitziu made it an evening.

THE EVENING WORLD

Then there was Anna Fitziu, who, as Elsa, was lovely to look upon and sang with taste and appeal.

THE AMERICAN

Miss Anna Fitziu sang Elsa delightfully and her performance was satisfying in the matter of feminine charm.

THE WORLD

Anna Fitziu, as Elsa, sang and acted well, and in looks was an Elsa well worth Lohengrin's chivalry.

THE GLOBE

Last night's cast gave an interesting performance. Anna Fitziu made a physically beautiful and a vocally satisfying Elsa.

THE EVENING TELEGRAM

Conductor and principals were called before the curtain several times at the close of the first act. For the first time in her career Miss Anna Fitziu sang the role of Elsa. It is a different sort of part from those she usually interprets. Her voice, not quite ethereal enough for the more spiritual music at the start, was entirely satisfactory in the dramatic parts. It was when Elsa came down to earth and had to face realities that Miss Fitziu sang her best. She was pretty to look at and acted the part with a delicacy and a charm that most Elsas lack.

Critiques of Miss Fitziu as "MIMI" in "LA BOHEME" on September 24th

THE TIMES

"LA BOHEME" AT MANHATTAN

Anna Fitziu a Lovely Mimi in San Carlo Opera Production.

Very lovely was Miss Fitziu as Mimi, very beautiful her high C at the end of the first act. She is a quiet Mimi; her motions, her gestures, are slow and even. One can sit back and look at her. Well, all the better; she is worth looking at.

THE EVENING WORLD

ANNA FITZIU PORTRAYS MIMI IN "LA BOHEME"

By SYLVESTER RAWLING

Anna Fitziu, as a guest artist, was Mimi in a performance by the San Carlo Opera Company of "La Boheme" at the Manhattan Opera House last night. Her impersonation of the sewing girl, the central figure of the drama, was marked by naturalness and simplicity. Her singing kept pace with her conception of the character. It was good, clean singing, typical of the emotions of the moment. Miss Fitziu, if she pleases, may make of Mimi a figure particularly her own. If she shall choose so to do there will be opportunity for more extended review of her characterization.

THE AMERICAN

ANNA FITZIU A SUCCESS AS MIMI

American Prima Donna Sings Role of Heroine in "La Boheme" for the First Time at the Manhattan, Following a Change of Bill.

By GRENA BENNETT

The important feature was the appearance of Anna Fitziu as Mimi. It is interesting to note that it was Miss Fitziu's first appearance here in that role.

Miss Fitziu surprised even her most effusive admirers. Not only did she master the music with fine artistry, but she revealed a heretofore unsuspected ability as an actress of temperament. It goes without saying that she invested the character with youth and beauty.

THE EVENING SUN

Miss Anna Fitziu, who has sung here both with the Metropolitan and Chicago Opera companies, made her first appearance with the San Carlo organization, interpreting the role of Mimi. Miss Fitziu sang with robust, full tones. She has a very good voice, light enough and even enough for lyric things and heavy enough for dramatic roles. She was not only the featured member of the cast but she gave by far the most conspicuous performance of the evening. Her acting, as well as her voice, has been steadily improving since her debut here in "Goyescas" at the Metropolitan.

THE GLOBE

FITZIU IN "LA BOHEME"

"La Boheme," presented last night at the Manhattan by the San Carlo Opera Company, afforded Miss Anna Fitziu ample opportunity to display her lovely voice. The performance of Mimi marked Miss Fitziu's first appearance this season. Her interpretation of the gentle grisette was a sympathetic and appealing one, both vocally and artistically.

THE EVENING JOURNAL

ANNA FITZIU, HEARD FOR THE FIRST TIME AS MIMI IN THE PUCCINI OPERA

The performance of the Puccini version of the Murger sentimentalism had as its chief feature the first appearance hereabouts of Miss Anna Fitziu as Mimi.

Miss Fitziu's Mimi rose above the other characterizations—rose above them so strikingly as to make the performance prima donna opera with accessories. As a fact, this soprano has improved her vocal and stage resources in the last three or four years probably more than any other singer on calls to mind offhand. Her singing last night, for instance, was a matter of excellently produced finely varied tone, never so loud as to become objectionable, and always easily heard to its softest pianissimo. Some years ago her voice was as cold and as impersonal as star dust from the Milky Way. Now she has the same clear tone, but she over spreads it with appropriate sensibility, the flexible play of light and shade.

Management: R. E. JOHNSTON 1

NEW YORK TIMES, September 28th, 1920.

Triumph of FITZIU

performed at the Manhattan Opera House, New York, on September 27th

CRITICS

A Tribute!

from

"ROUND THE TOWN"

by S. JAY KAUFMAN

in New York Globe, Sept. 27th:

FITZIU

Three great musicians sat with us. One a violinist. One a composer. One a man who for years had made it his hobby to find voices. For a hobby, mark you. All there is to know of music, these three men know. All. Really. So we listened. The place, the Manhattan. The opera, "La Bohème". The company, the San Carlo. And the three rose at the end of the second act and shouted. And shouted. And shouted. Shouted a name. Fitziu. Plus "Bravo". And then they sat down to discuss her. "She is an American, but Farrar overcame that," said the violinist. "She has great voice, great beauty, and what a great soul she must have to have sung as she just did!" said the composer. "She will be the great American singer if she improves as she has these past two years," said the ex-finder of voices. And the lady with us turned and said, "What a pity these three men are not the critics!" We think they are.

(Copyright 1920 by S. Jay Kaufman)



MISS FITZIU AS "ELSA" IN "LOHENGRIN"

Photo by Mahkin

1451 Broadway, New York.

THE JOHN CHURCH COMPANY'S FALL ANNOUNCEMENT OF NEW SONGS FOR ARTIST AND TEACHER AN ANNOUNCEMENT EXTRAORDINARY

A special analytical review of all these new songs—both text and music—representing the best recital and teaching songs published for the season of 1920-21 will be mailed free upon request

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High Voice, Low Voice, Price each group 60 cents.

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High Voice, Low Voice, Price 60 cents.

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It is something in the nature of an achievement for a composer to have written songs such as these, songs with which the great concert singer holds a large audience spellbound.

CHARLES GILBERT SPROSS

MINOR AND MAJOR

High Voice, Low Voice, Price 60 cents.

Concert singer and teacher will find the perfected expression of an idea of fundamental musical beauty in this song.

ASSURANCE

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Aside from its being a wonderful recital song, one of rare charm, it is a song for all the world.

BLOW YE THE TRUMPET IN ZION

High Voice, Low Voice, Price 60 cents.

Though he has put to his credit many fine sacred songs in the past, Mr. Spross has surpassed them in this new one.

ARTHUR FARWELL

LOVE'S CATHEDRAL

Medium Voice, Price 60 cents.

A beautiful poem of love exquisitely set. Essentially a song for the artist with musical insight.

THE WILD FLOWER'S SONG

Medium Voice, Price 60 cents.

One of the most artistic, most expressively singable "flower songs" ever written by an American composer.

COLD ON THE PLANTATION

Medium Voice, Price 60 cents.

A graceful, syncopated handling of a beautiful negro dialect poem.

A. SEISMIT-DODA

REVELATION

Medium Voice, Price 60 cents.

An expressive vocal largo, a lovely flowing bit of melody that speaks directly to ear and heart.

REGINALD BILLIN

IF LOVE WERE WHAT THE ROSE IS

High Voice, Price 60 cents.

In this spirited, dainty ballad number we have the soul of the French chansonette.

W. H. NEIDLINGER

MEMORIES OF LINCOLN

Baritone or Tenor, Price 75 cents.

This great Lincoln poem, has been waiting long for the one adequate song setting that would do it justice, and W. H. Neidlinger has at last written it.

O, MAH LAN'

Bass-Baritone, Price 75 cents.

A real home song of the colored South—a song of which Stephen Foster might not have been ashamed.

SOMEWHERE SAFE TO SEA

Low Voice, Price 60 cents.

Swinburne never wrote a finer short poem. Mr. Neidlinger's setting unites pure beauty of melody with the pure beauty of this fine text.

TO-NIGHT THE WINDS BEGIN TO RISE

Tenor, Price 75 cents.

There is a big, dramatic climax on page six, and a quieter closing climax at the end, giving the song a double effect of the kind.

OUR FATHER WHICH ART IN HEAVEN

Medium Voice, Price 60 cents.

It would be out of the question to find a more reverently lovely song setting of "The Lord's Prayer."

BAINBRIDGE CRIST

ENCHANTMENT

Medium Voice, Price 60 cents.

A short recital number of the type which grips an audience in unmistakable fashion.

THE DARK KING'S DAUGHTER

Medium Voice, Price 75 cents.

A broad, infinitely singable melody. Only a poet of tone could have supplied the soaring air its text demands.

FAY FOSTER

THE VOYAGER

Baritone, Price 60 cents.

A powerful dramatic text—a song that grips, the fine dramatic moments relieved by beautiful lyric sections.

JOHN BARNES WELLS

WISHIN' AND FISHIN'

High Voice, Low Voice, Price 60 cents.

A human little melody that will appeal from the recital stage because of the dramatic and natural quality of its humor.

ALEXANDER MACFADYEN

LIFE'S HUSBANDMAN

Medium Voice, Price 60 cents.

The concert singer on tour will find nothing that makes a more direct appeal to "home folks."

DANIEL GREGORY MASON

WHILE THE WEST IS PALING

High Voice, Price 50 cents.

One of Henley's finest love-poems has at last found a simple, lovely song melody in Daniel Gregory Mason's setting.

ROSALIE HOUSMAN

TIDALS

Low Voice, Price 60 cents.

The minor quality of beauty in song has been excellently exemplified in this quiet, lovely, hauntingly melancholy setting.

DAVID PROCTOR

THERE IS A GARDEN

Medium Voice, Price 60 cents.

It tells a buoyantly sentimental-joyous tale of love in alternating four-four and five-four time.

BLANCHE RAYMOND

THE LAUGHTER OF LOVE

High Voice, Price 60 cents.

A short recital number to which any audience will respond.

FLORENCE GOLSON

A MESSAGE

Medium Voice, Price 60 cents.

One of the most attractive encore numbers that the concert singer could wish for.

GRACE TWYMAN

A LITTLE SHLIP OF A GIRL

Medium Voice, Price 60 cents.

An Irish waltz-song that no audience can resist.

TOM PATTERDALE

WHEN I RETURN TO YOU

High Voice, Low Voice, Price 60 cents.

As a teaching song it makes one of the choicest, most delightful little numbers that the student could take up.

THOMAS BRISTOL STARR

LIKE SHEPHERD'S PIPE

High Voice, Low Voice, Price 75 cents.

This lovely ballad secures some beautiful shepherd pipe effects in the piano accompaniment, to help set off its wonderfully appealing melody.

MANA-ZUCCA

THE OLD MILL'S GRIST

High, Medium, Low Voices, Price 60 cents.

A happy rural romance told to the clatter of the old mill wheel.

THE TOP O' THE MORNING

High, Medium, Low Voices, Price 60 cents.

A jolly melody in tripping jig-time, with one fine touch of inimitable pathos at the climax.

INVOCATION

High, Medium, Low Voices, Price 60 cents.

A fine, big, flowing andante melody. A devout appeal from the heart to the Creator of all things.

CARL HAHN

A SIGN AT TWILIGHT

High Voice, Low Voice, Price 60 cents.

There is no question about holding the interest of an audience with this song.

LITTLE BUNCH O' HONEYNESS

Medium Voice, Price 60 cents.

Mr. Hahn seems to have given us another "Mighty Lak" a Rose."

THE VOICE OF THE CHIMES

High Voice, Low Voice, Price 60 cents.

A song that will be one of the big Christmas songs of the year.

MENTOR CROSSE

THE COWBOY'S LOVE SONG

Baritone or Bass, Price, 75 cents.

A big, compelling song for the dramatic baritone or bass; the finest possible melody for a powerful low voice to score with in an overwhelming way.

THE BELLS OF FAIRYLAND

Medium Voice, Price 50 cents.

Every student likes a bell-song, and every public singer knows that a bell-song appeals to audiences. This song commends itself to both classes of users.

MOLLY, MOLLY MINE

Baritone, Price 50 cents.

A taking little encore song for concert use.

EDUARDO MARZO

THY WORD IS LIKE A GARDEN, LORD

High Voice, Low Voice, Price 60 cents.

A sacred song of the very best type, a song whose text carries a strong message of faith and belief.

HORACE JOHNSON

THE PIRATE

Baritone, Price 50 cents.

A little melody at once rollicking and dramatic, with the pizzicato basses we associate with desperadoes and their deeds. A humorous song.

MARY TURNER SALTER

THE MOTH

High Voice, Low Voice, Price 50 cents.

A beautiful, fluttery bit of song, all lightness and grace, with a short quasi-recitative introduction.

WE TWO

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Two wonderful contrasting climaxes within the limits of three short pages.

A BOAT SONG

High Voice, Low Voice, Price 60 cents.

In three-quarter time, with the happy, lilting swing of the waltz-barcarolle.

LOVE'S ARMOR

High Voice, Low Voice, Price 60 cents.

A big, powerfully dramatic song for the singer who wishes to let the voice out to the fullest and freest limits.

MY SECRET

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A song of intimacy and tender sentiment. Songs of this type are always universal favorites.

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"Many Finest Chopin Works Neglected," Declares Pianist

By EARLE D. LAROS

THE recent article of Mr. Parker's on "Is Chopin's Music Overplayed," was referred to on your editorial page in a very fair manner, and it is only to add, modestly, in a few words, my own opinion of the limitations of the public's taste for certain Chopin pieces that I am writing. Let it be understood that I am not underestimating any of the Chopin repertoire. They are all master-works. Nor am I upholding the cry of some that only the big works are worthy of the serious-minded auditor. I agree with Mr. Finck on his views of "aesthetic Jumboism." The little preludes are gems, and some one has said, to which I agree absolutely, that were all music to be destroyed, he would only ask for the Chopin Preludes. A few of the Etudes, the D Flat Valse, the E Flat Nocturne, are examples of the music that is over-played. Why? We ask. These numbers are examples of certain idiosyncrasies of the composer, and they are immediately swallowed by the public for a good dose of the Greater Chopin. I firmly believe that these works are not fair examples of the Chopin that will



Earle D. Laros, Pianist, and His Son

endure for all time. There is more real pith in the "Fantasie-Polonoise" than in the popular war-horses of the present

day Chopin repertoire of the pianist. The sheer loveliness of the entire Chopin collection cannot be denied, but some of them have been so feverishly overdone, that they, while wearing well, should be temporarily discarded for a new light to glow on the hectic flush of the master Pole. I do not recall having seen the Opus 61 placed on a program for a long time, and those, who like to trace Wagnerianisms in Chopin, can find plenty of material, from the triplet figure in sixteenths of the introduction to the Tristan suggestion occurring in the middle part. Our concert goers would hardly believe that there was a hint of the cerebral Wagner in their tuberoso Chopin. Give us the Chopin of tomorrow, and the public will think of a different Chopin. Again, I believe that the greatest foe to modern art—commercialism—is the cause of our neglected Chopin. The public likes the sentimentality of the music, and the pianist falls prey to their wishes, and gives them what they want.

I firmly believe that the tastes of the public are gradually improving. They demand a higher grade of musical thinking.

Hackettstown Hears Mr. and Mrs. Bloch

HACKETTSTOWN, N. J., Sept. 27.—Mr. and Mrs. Alexander Bloch, violinist and pianist, gave a successful recital at the Centenary Collegiate Institute here recently. Mrs. Zoe Parks, accompanied by Ward Lewis, gave pleasure with vocal numbers. The Blochs had to encore both groups which they contributed to the interesting program.

PONSELLE GOES ON TOUR

Metropolitan Soprano Sings First Concert in Waterbury, Conn.

Rosa Ponselle, soprano of the Metropolitan Opera Company, opened her fall concert tour on Oct. 5, in Waterbury, Conn. On Oct. 8, she appeared in Worcester, Mass. In both concerts she had the assistance of Romano Romani as her accompanist. Her October concerts include Columbus, Ohio, on the 11th and Evansville, Ind., on the 14th, George Meader, tenor, appearing as assisting artist on both occasions; Chicago on the 18th, and Detroit on the 19th, Nicola Zerola, the Metropolitan tenor, appearing with her.

On Oct. 21 Miss Ponselle sings at Nashville, Tenn., and on Oct. 25, at Tulsa, Okla., William Tyroler, pianist, being her assisting artist on each occasion. Mr. Tyroler has also been engaged as assisting artist for Miss Ponselle's spring tour, having accompanied her in last season's concerts with admirable effect. Shortly after her return to New York at the end of October, she will begin rehearsals for her season at the Metropolitan.

LOUISVILLE, KY.—Torrid weather prevented a large audience from attending the piano recital of Frederick Morley, of the Conservatory faculty, at the auditorium of the Boys' High School last week, but those who braved the weather and sat through Mr. Morley's program were greatly pleased at his playing.



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STEINWAY PIANO USED

Insatiable Desire for Traveling Leads Ignaz Friedman Into Many Far Countries

Much-Heralded Polish Pianist, Soon to Play in New York, Spans Seas in Single Season to Keep Engagements—Now Goes to England After Triumphal Tour of South America—Revives Old Controversy By His Vivid Interpretations of Chopin's Music

IGNAZ FRIEDMAN, latest among Polish pianists to seek new triumphs in America after gaining fame abroad, is said to have an insatiable desire for traveling, and to have gone distances that are unique among the journeys of concertizers.

Mr. Friedman will make his first appearance in New York in December. He has already been booked for thirty-five concerts, which include appearances with the National Symphony Orchestra, the New York Symphony Orchestra, the Detroit Symphony Orchestra, and recitals in the New England territory, the East, South and West, and also in the principal Canadian cities.

After a long tour of South America he left Rio de Janeiro a few days ago en route for London, where he has a few concerts booked. His reputation is as great in Spain and Holland as it is in France, England or Brazil. Reports from Holland to the Metropolitan Bureau, in charge of his American tour, declare that his public was completely carried away by his playing. He was praised for his ability to make his instrument sing, for his treatment of rhythm and the brilliant coloring which he brought to his reading of Chopin, and for his astonishing technique, to which he was said to add an interpretative gift rarely found outside Poland's first line of master pianists.

In April of this year Friedman gave six recitals in Madrid in place of the one originally scheduled.

Particular reference was made in South America to the lofty spirit of Friedman, and it was said of him that the whole approach of the Polish artist to his music was dignified and reverent as becomes a cultivated, scholarly and unusually gifted artist.

As an interpreter of Chopin, Friedman is said to stand on lofty heights. The old controversy that only the Pole—and the rare Polish artist at that—can play Chopin, has been revived by his vivid conceptions of his countryman's music.

Friedman played twenty-three recitals in Argentine in the month of June, and five recitals within two weeks in the Odeon Theater at Buenos Aires. In almost every South American city he played twice, and often three times, the number of concerts originally booked for him. In Montevideo he gave nine recitals.

Some idea of the recent tour of Ignaz Friedman may be gathered from the following itinerary, copied from the pianist's diary:

Scandinavia: Bergen, two concerts; Trondheim, Hangesund, Stavanger, Christiania, Moss, Frederickshald, Christiania, return concert; Christiania, four return concerts; Elverum, Trondheim, two return concerts; Christiania, Dalesund, Arendal, Christiansand, Skien, Sandefjord, Christiania, two further concerts; Tonsberg, Drammen, Stockholm, two concerts; Copenhagen, Kolding, Copenhagen, three additional concerts; Svendborg, Aarhus, Malmo, Lund and Stockholm.



Ignaz Friedman, Piana Virtuoso

Finland: Abo, two concerts; Helsingfors, two concerts; Viborg, Tammarfors, Abo, return engagement; Helsingfors, three further concerts.

Central Europe: Breslau, Posen, Berlin, Dresden, Leipzig, Hamburg, Königsberg, Bromberg, Berlin, Kurenberg, Chemnitz and Leipzig, with return engagements at Berlin and Dresden; Altona, Hamburg, Leipzig, Dresden, Breslau, Prague, Budapest, three concerts; Vienna, Krakow, Lodz, Warsaw, two concerts; Lemberg, Tamnow, Krakau, on to Vienna, Budapest, Utrecht and Amsterdam, two concerts; The Hague, Rotterdam, back to The Hague, thence to Madrid, six concerts in place of the one originally booked; Oviedo, Gijon, Oviedo, Madrid, return concert; Valencia, Barcelona, Saragossa, return for two

more concerts in Madrid, Barcelona, Oporto, Lisbon.

Mr. Friedman then shipped to Buenos Aires, Montevideo, playing six concerts in the former and seven in the latter city, with trips to Rosario and Rio de Janeiro, from which latter port he shipped a few days ago to London, where his concerts will end in time to permit him to play in New York early in December.

W. P. M.

Sousa's Band Visits Kingston, N. Y.

KINGSTON, N. Y., Sept. 26.—Sousa's Band gave a matinee concert in this city Sept. 25. The Opera House was crowded. Mr. Sousa's program was perfectly presented, the numbers being well chosen. The vocal solo of Mary Baker was delivered in good voice. The xylophone number, by George J. Carey, created much enthusiasm. Florence Hardeman, the violinist, played two movements from Vieuxtemps' Concerto in F Sharp Minor, with fine technique and excellent conception of the author's work.

H. H.

Former Chicago Composer Now in County Hospital

CHICAGO, Sept. 23.—Carl Raymond, musician, who eighteen years ago wrote the reigning popular song, last night took the relics of his experiences as a soldier in the Civil War, and his two pet cats with him, and applied at the county hospital for a bed. Carl Raymond is now eighty-one years old and a pauper, and if the county hospital will allow him to keep his cats, he may spend the evening of his life there.

F. W.

Lucile Murton and Elizabeth Gore to Direct Music in Reed College

PORTLAND, ORE., Sept. 28.—Lucile Murton and Elizabeth Gore will have charge of musical activities at Reed College during the coming year. Miss Murton will again be the organist at the college, and will also play at the First German Baptist Church in Portland. Miss Gore will direct the chorus which will make its first appearance near Christmas time.

M. L. M.

Marine Band Begins Twelve-Week Tour

WASHINGTON, Sept. 29.—The United States Marine Band, under the direction of Lieutenant Santelmann, left Washington on Tuesday, Sept. 28, for a three-months' concert tour. The band has engagements as far West as the Pacific Coast.

A. T. M.

Claude Warford Resumes New York Vocal Teaching



Claude Warford, Vocal Instructor

A successful summer of combined play and work near Portland, Me., was closed by Claude Warford on Sept. 22, when he returned to New York. Many of Mr. Warford's New York vocal pupils were with him to continue their studies, and found time for other occupations while there. Several appeared as church and concert soloists; some studied painting as well as singing, and others devoted their spare time to golf and tennis.

Mr. Warford reports progress in his composition work during the summer. He put the finishing touches to some songs which are to be published by the Arthur P. Schmidt Company of Boston during the winter.

An Artist of Rare Ability LOTTA MADDEN

"She reminded many hearers of Florence Hinkle in respect of vocal quality and style."—*New York Times*.

"A voice comparable only to that of an Eames or a Gadski (preferably the latter)."—Paul Hedrick, *Seattle Times*.

"Her voice is suggestive of Matzenauer's molten tones at times."—Walter Anthony, *Seattle P. I.*

"Like Wüllner, she excels in interpretation, painting a picture with her voice, intellect and face."—Joseph M. Quentin, *Portland Oregonian*.

"A positive splendor of tone, especially in the upper register—a body, vibrancy and adroitness of attack that called to mind the voice and style of Emmy Destinn at her best."—H. F. P. in *Musical America*.

WESTERN TOUR NOW BOOKING FOR MARCH, APRIL AND MAY

Management—Music League of America, 1 W. 34th Street, New York City

NEW MUSIC VOCAL AND INSTRUMENTAL

PILGRIM SUITE: I. "Colonial Days." II. "Peaceful Days." III. "America Triumphant." "Dawn's Enchantment." By M. Austin Dunn. (Boston-New York-Chicago: White-Smith Music Co.)

This "Pilgrim Suite" for organ by M. Austin Dunn, dedicated to that master of the instrument, Gaston M. Dethier, makes its appearance at an appropriate time. But the numbers composing it are in themselves worth while and will, no doubt, be played for decades after the tercentenary year itself has passed. The first number, "Colonial Days," opens with a stately introduction, which passes over into a section of pastoral character, carried through an effective working-out to a splendid climactic Tempo Primo. "Peaceful Days," which follows, is an exquisitely expressive Andante; tender, direct, simple in its charm—it might be an idyl suggested by the story of John Alden and Priscilla. "America Triumphant" is a joyous, exulting festival Allegro which, full of life and fire, brings the suite to a bravura close. Nor has recourse been had to national or folk-air themes to establish the glad Americanism of the movement, for the themes are the composer's own. The suite is really a fine exemplar of modern American organ composition, and deserves a wide hearing. What will meet with the approval of every musician is the happy ingenuity and skill with which the titular atmosphere has been so convincingly established without the aid of thematic material borrowed from the hymn-book or other sources. The same composer's "Dawn's Enchantment," also for the organ, is a poetic fancy in which, intercalated between the *Adagio* entrata and close a speaking melody floats above descending harp-arpeggios. Chime effects are also introduced with excellent taste.

"MY PRAYER." By Charles Huerter. "Jesus, Thou Joy of Loving Hearts." By Florence Turner-Maley. "Spring's Yesteryear." By Lily Strickland. (New York: Huntzinger & Dilworth.)

Mr. Huerter's "My Prayer" again shows that he is able to write as engaging and melodious sacred songs as he does secular ones. It is two pages long, not difficult, and very effective after its kind. Florence Turner-Maley's "Jesus, Thou Joy of Loving Hearts," sings and sounds well in accord with all the canons which make a sacred song widely liked in these days. The first-named song is issued for high, medium and low voice, the one just mentioned for high and low register. Lily Strickland's duet for soprano and tenor, "Spring's Yesteryear," has a joyous, animated lilt, shows a gift for fluent melodic invention, and adds an excellent new number to a repertory none too rich.

"THE SHEPHERD LADY." By Edith Lang. (Boston: Oliver Ditson Co.)

Jean Ingelow's bucolic poem, "The Shepherd Lady," is an ideal text for a cantata for women's voices, and Edith Lang has done well by it in her setting, with its flowing, pastoral rhythms, and melodies having the old English flavor of German's "Henry VIII" Dances. The choral movement is agreeably broken by short solos for tenor (or soprano) and for soprano, assigned the characters in the tale, and the little choral work is as singable as it is melodious.

MAZURKA. By U. A. Nyman. (Milwaukee: Liberty Pub. Co.)

This interesting and cleverly imaginative Mazurka for piano is no offshoot of a Chopin parent stock. It is of a more thoroughly modern vintage, is individually expressive, and at the same time pianistic. The "note-cluster" appears as a legitimate incidental effect and not as a cacophonous curse. It is to be hoped that Mr. Nyman will be heard from again with other compositions, for this one justifies the hope.

"A SIGN AT TWILIGHT." By Carl Hahn. (Cincinnati-New York-London: John Church Co.)

To verses by Mary Leefe Laurence, Carl Hahn has written a truly eloquent, singable and effective song, with a

melody which vocalizes without effort, and is well set off by an accompaniment simple yet expressive. It has pronounced teaching value, and is available in editions for high and for low voice.

"MENUET-BALLET." By Emile Foss Christiani. (Philadelphia: Theodore Presser Co.)

This is a pleasingly written and melodious little teaching piece for the piano, in Grade III, in a form which is popular. The appearance of the two pages of the trio is somewhat marred by the showing through of the notes engraved on the other sides, yet not to the extent of preventing legibility.

"TWILIGHT FALLS." By Arthur Cleveland Morse. (Boston: Oliver Ditson Co.)

In "Twilight Falls," Arthur Cleveland Morse has written a really lovely song to a poem by Albert Morse. Its melodic appeal, simple and expressive, is transfused—wherein lies its loveliness—by a breath of the most genuine poesy and of imaginative charm. Its textual and musical unity, its genuine sincerity and expressiveness make it one of those occasionally recurring examples which prove that the good art-song need not necessarily be involved or cryptic. It is published for medium and for high voice.

"IN STately HALLS." "Hand in Hand." "Harlequin." By John W. Metcalf. (Boston: Arthur P. Schmidt Co.)

These three piano pieces are pianistic, full-toned and grateful to the ear. "In Stately Halls," is a menuet along accustomed lines, with a melodious trio section: "Hand in Hand," a bright and sparkling gavotte, and "Harlequin," a little mazurka, "drawingroomly" written, to improvise a Graingerism. They all listen well, are of only medium difficulty and supply valuable teaching material for the upper third grade.

"HEART'S DELIGHT." By James H. Rogers. (Cleveland: Sam Fox Pub. Co.)

Mr. Rogers always writes a good song. In "Heart's Delight" he gives us a direct, euphonious melody, one which sings its love-text with soulful expression, and has been provided with an effective piano accompaniment. It is published for high, medium and low voice, and should find favor.

PRELUDE. By Emile Foss Christiani. (Chicago: Clayton F. Summy Co.)

This is a pleasing Grade Three piano teaching piece, for legato study, with left-hand octave passage-work, two pages long.

"SUWANEE SKETCHES," Suite Petite. For Violin and Piano. By Mortimer Wilson. (New York: Composers' Music Corporation.)

Mr. Wilson's group of "Suwanee Sketches," for violin and piano are more than merely attractive—they have true imaginative quality, the charm which individual concept lends to environmental suggestion. And the titles which distinguish the six numbers composing the group are justified by their music. "Artlessness" is an *Andante semplice* of clearest, most unconstrained melodic sincerity; in "From an Old Cabin," a rapid allegro movement, and "While the Cotton Blooms," a *quasi allegretto*, synecopation is not a rhythmic means used to establish a certain atmosphere—it is an integral part of the unified concept, melodic and harmonic, of the pieces. The "Divertissement" in waltz-time is light, graceful, yet pathetic: while in "Freedom's Fancies" there is no dragging in of the patriotic air of Civil War days to point the ideal of "Freedom." There is nothing which savors of the "program"—all six sketches are personally felt reactions, with nothing exterior to disturb their intimate quality. The same individual touch of inspiration is noticeable in Mr. Wilson's Suite Petite which, somewhat in the manner of the hose of the Middle Ages, shows a soberly colored leg in its formal: "Terpsichorean" (like an old bourrée) and its

"Variationette" (Andante religioso); and a harmonically more brightly modern one in its "Intermezzo," "Humoresque," and the whirligig concluding "Derivishes." Both suites will delight violinists who are in search of charming things out of the beaten path to play on their instrument.

"A LEGEND," "A Morning Walk," "Morning Praise," "Rather Serious." Op. 50, Nos. 1, 2, 3, 4. For Three Hands. By Arthur Edward Johnstone. (St. Louis: Art Publication Society.)

Mr. Johnstone has specialized as a teacher of very young children, and has been a pioneer in the field of coordinating ear-training and theory with the technical side of piano playing. Under these circumstances his contributions to the "Progressive Series Compositions" of teaching pieces for piano, listed above, are of particular value. In each of the four numbers, a complete little story is told in tone, in the form of a duet between teacher and pupil, the pupil playing a five-finger melody with the right hand alone in "The Legend," and five-finger melodies with alternate right and left hand in the remaining numbers. These pieces like all those issued in this series, are beautifully engraved and provided with the printed: biographical sketch, story description, form and structure schedule, method of study hints, glossary, recitation questions, and teacher's record which makes every number of this edition so admirably complete. All four compositions are melodiously and expressively written, and calculated to please little players.

"BY THE WAYSIDE," "Fairies Dancing," "Tints," "Spray." By Cecil Burleigh. (New York: G. Schirmer.)

Mr. Burleigh gives these new compositions for violin and piano the collective title of "Four Concert Pieces." However, "Spray," a swift, delicate nature-idealization with scurrying eighth-note figures, seems to be the only number which justifies the "concert" implication technically. In the three remaining pieces the "concert" quality lies mainly in the interpretation. We mention this since all four numbers are delightfully poetic, and violinists who are not virtuosos should not allow themselves to be prevented from enjoying them because they fancy them beyond their power to play. "By the Wayside," quaint and tender; "Fairies Dancing," with its delicate pizzicatos; and "Tints," all melodic charm and daintiness, are well worth knowing. It would be a pity to permit the titular "concert" qualification to deprive one of the pleasure of knowing them.

TARANTELLA, "Impetuoso." By Rudolf Friml. (New York: G. Schirmer.)

These two piano numbers by the well-known composer are collectively entitled "Etudes de Concert." In the case of the Tarantella, a bright, well-sounding salon piece, between grades three and four in difficulty, the "concert" implication seems quite uncalled for; it should not be difficult for the average pianist to play in tempo. The "Impetuoso" is somewhat more "de concert," possibly; a most engaging bit of piano music, in flowing triplet figuration for both hands, Moszkowskian in its lightness and musical grace.

SIX SONG-STORIES FOR FIRST-GRADE PIANISTS. By Mathilde Bilbro. (New York: G. Schirmer.)

Mathilde Bilbro is a name that sounds well to teachers, and the latter will no doubt receive her new "Song-Stories" for piano with favor. The interlinear story texts are as happy and attractive as the music they illustrate, and have been written by the composer herself, by Annette Wynne, and one even—Give ear, O Bostonians!—by Ralph Waldo Emerson. Music and texts deal respectively with "Five Little Hunters and the Big Black Bear," "A Fable," "I Wonder if the Lion Knows," "The Week Song," "The Robin and the Canary" and "In Mammy's Day."

"ROMANCE." For Violoncello and Piano. By Frederick S. Newcombe. (New York: G. Schirmer.)

Mr. Newcombe's "Romance" for the soulful contralto string instrument is a genuine cello melody of the approved type, tenderly if somewhat obviously inflected harmonically, and with a good store of those tuneful melodic sighs and sobs which the cellist loves to draw from his strings.

"NOCTURNE." For Piano. By Arthur L. Brown. (New York: G. Schirmer.)

Mr. Brown's very suave and graceful "Nocturne," written in the approved Chopin manner, holds forth considerable possibility of effective playing, though it is not difficult—between grades three and four. It is attractively conceived and decidedly expressive, and makes an excellent study in dynamic shading.

"GONDOLETTA," "Soul of the Rose." By Leo Oehmler. (New York: G. Schirmer.)

In his "Gondolletta" and "Soul of the Rose," Leo Oehmler has added two engaging third grade teaching pieces to his output. There are apt programmatic touches in the first, written in barcarolle tempo; and the "Soul of the Rose" is a nicely expressive bit with an alternating romantic melody in right and left hands set off by pleasingly conventional accompaniment. Both should find favor with teachers.

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CARUSO PACKS ARENA AT MONTREAL CONCERT

Famous Tenor Draws \$30,000 House in Canadian Metropolis—City's Facilities Inadequate

MONTREAL, Oct. 5.—A clamoring, pressing mob of huge dimensions jammed and banged its way into the Mount Royal Boxing Arena, on Monday evening of last week to hear Caruso in his first Montreal engagement. Never in the history of the city has there been such an enormous attendance at a musical attraction.

There were practically 8000 persons in the hall, thousands outside waiting to gain admittance—in most cases waiting vainly—and more than 5000 persons bluntly and unequivocally turned away.

Louis H. Bourdon was the local manager for the stellar event. He received much commendation from press and public for his enterprise in bringing the illustrious tenor here; but, if a discord may be injected into the general melody, we think he made a great error in allowing Caruso to sing in a glorified boxing-shed, for that is all the Mount Royal Arena pretends to be.

As for the golden-voiced tenor, he was in moderately good form at the beginning

of his evening, warming up later. He sang "Una Furtiva Lagrima" with all his opulence of tone, and finished a substantial program with a performance of his favorite, "Vesti la Giubba" from "Pagliacci," which was received with roof-rending cheers, not only from the closely jammed ranks of his compatriots, but from every one. His supporting artists were adequate, no more. The place in which they sang and played was so huge that both Alice Miriam and Albert Stoessel had difficulty in making themselves heard. And then people were tramped in until after 10 o'clock! The arrangements for so-called ushering was about the most pitifully inept that we have ever seen. B. D.

"LONDON BRIDGE IS FALLING DOWN"

So too is London scepticism of American art when it is advanced in as undeniable and compelling a form as a

Copeland Recital

'Twas said under date of July 10th
(quoted verbatim and complete)

NEW POET OF THE PIANO MR. GEORGE COPELAND'S CONCERT

A pianist who is new to London played yesterday at Æolian Hall, W. His name, Mr. George Copeland; he is American, and the hardy concert-goer who persists in hopefully attending the "first recitals," nine-tenths of which are hopeless, here had his reward.

In a hall three-parts empty, with portents of the end of the season in the dull air, this newcomer awoke and charmed the attention by the gifts of a true and delightful artist. By luck or else by exquisite judgment the pianist chose to hurl nothing weighty at his audience. It was a dainty programme—an end-of-the-season programme—with half-a-dozen pieces of Debussy in the place of honour and Spanish and Franco-Spanish dance pieces at the end.

And it appears this pianist's choice never to blunder. But he can flash sheet-lightning and above all he can murmur exquisitely. He seems to have all the qualities for the newer piano music. He is well enough equipped to play without a qualm the "Recuerdos" of Gabriel Grovlez, a piece containing an ideal elegance which cannot be approached by anyone at all afraid of its bristling hedge of difficulties. The hedge this time parted as in a fairy tale, there was no showiness whatever about the victor's graceful entrance of the guarded domain. Of Mr. Copeland's sort of piano playing it is not easy to have too much. R. C.

—London Daily Mail.

AN AMERICAN PIANIST

Well-known in America, but hitherto a stranger to London, Mr. George Copeland fully justified his advance reputation by his piano playing at the Æolian Hall yesterday afternoon. His recital was one of the very few such functions one honestly wished

longer. Part of its charm was due to a programme which was unconventional in the fact that it contained nothing heavy. Mr. Copeland played what he liked, not what he thought he ought to like, and his interpretations were uniformly excellent. His style is elastic, his touch pleasing, and his insight profound and penetrative. He played Gluck, Scarlatti, and Chopin with buoyant ease, and showed a keen sense for the humours of Erik Satie's "Grossienne," as also for those of a "Vision Fugitive," by Prokofiev. But it was in Debussy that he showed his powers most clearly. An imaginative player, with as much command of colour as of subtle tone gradations, he could hardly have bettered his readings of "Reflets dans l'eau" and "La cathédrale engloutie." Mr. Copeland should come again soon, but preferably not at the end of a season. He can be sure of a warm welcome here once his merits are known. —London Tele. ram.

* * *

MUSIC

MR. GEORGE COPELAND

Those who were present at Æolian Hall for Mr. George Copeland's recital had the benefit of some conspicuously good piano playing.

In all that he did Mr. Copeland showed personality and skill out of the ordinary, but it was in the free manipulation of modern idioms that he excelled individually. He handled Debussy and modern Spanish dance music with familiarity and significance, and gave it a shape and meaning it seldom acquires in other hands. At times his freedom was casual, as in Debussy's "Reflets sur l'eau" and "Danse de Puck," which lost some of their point in an over-quick tempo. But the "Recuerdos" of Grovlez was exhilarating; he made all its rhythms distinctive, and in none of them did he forget his sense of style as a pianist.

—London Post.

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Frances Nash Makes Many Appearances on South American Tour



Frances Nash, American Pianist

PARIS, Sept. 25.—Frances Nash, the American pianist, has just arrived here from Buenos Aires, where her appearance before the leading musical society, the Association Wagneriana, marked the close of a successful tour. Miss Nash began her tour with a recital in Buenos Aires; went to Montevideo, for two concerts; returned to Buenos Aires for two more, and also played at La Plata, the capital of the province of Buenos Aires.

Miss Nash is returning to America during the course of October to prepare for a heavy season, opening at Erie, Pa., on Nov. 1. During November and December, she will remain in the East, filling concert engagements and making records for the Ampico. Early in January she will play in the middle West and at Orchestra Hall in Chicago. Directly after this she has a recital at Jordan Hall in Boston and will give her annual New York recital in Aeolian Hall. With Jan. 24 she begins a southern tour, opening in Richmond, Va., and returning to the middle West for appearances which include a joint recital with Louis Graveure. Her season will close on May 10, at Columbus, Ohio.

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REVIVE "HUGUENOTS" AT OPERA IN PARIS

Meyerbeer Work Presented Again After Six Years—
d'Indy Tells Plans

PARIS, Sept. 16.—The last performance of the "Huguenots" at the Opéra took place on July 29, 1914. Meyerbeer's popular work was scheduled for Aug. 3 following. It is needless to relate the events which prevented the performance. One can therefore accept the re-appearance of the "Huguenots" on the bill as a genuine revival of a work that had disappeared from the repertoire—with justice, according to some.

Whatever the differences of opinion, Jacques Rouché did well in restoring the "Huguenots" to the stage. Though the score is made up largely of devices that are antiquated to-day and contains little true musical substance, it has lost nothing, in its best portions, of its specifically dramatic virtues. The fourth act, the "Benediction of the Poniards," exercises its usual fascination on the crowd, if not on musicians.

The Opéra management has made the revival with all necessary brilliancy. Mme. Gozategui, who recently shone in "Aida," gave the full measure of her vocal beauties to the part of *Valentine*; Miss Alexandrowicz was charming as *Marguerite*, and Mme. Laute-Brun delightful as the *Page*. Mr. Sullivan got the most out of the difficult rôle of Raoul, while it would be impossible sufficiently to compliment Mr. Huberty, who impersonated *Marcel* with the most remarkable talent. Mr. Gresse, the *St. Bris*, Mr. Tessier the elegant *de Nevers*, Anna Johnson and G. Ricaux at the head of the ballet, completed the perfectly balanced cast. The chorus displayed much vigor of ensemble and Henri Busser conducted with the requisite authority.

Vincent d'Indy writes me from his chateau at Boffres, in the Ardèche, of the plans of the Schola Cantorum, of which he is director. The old school in the Rue St. Jacques will give several im-

portant works this year. There will be a revival of Monteverde's "Orfeo," in its entirety, which has not been heard in several years; a historical concert, revealing the development of Beethoven's Ninth Symphony, in which will be shown the whole genesis of the work, the two sketches made in 1796, entitled "Seufzer eines ungeliebten," the "Choral Fantasie," for piano, orchestra and chorus, and finally the symphony itself. A third attraction will be a number of historic programs for the benefit of pupils, tracing the history of the concerto by means of a concerto of Bach, the triple concerto of Beethoven, and a modern concerto by Alexis de Castillon.

At the Opéra Comique the rehearsals of "Fortunio" have begun. The work of André Messager will be cast as follows: Marguerite Carré, *Jacqueline*; Mr. Stroesco, *Fortunio*; Mr. Bauge, *Clara-roche*. Later will be given "Cosi Fan Tutte," "Le Roi Candaule," by Alfred Bruneau, "Forfaiture" by Camille Erlanger, "Pelléas et Mélisande," "Ariane et Barbe-bleue."

Next Saturday will occur the much-awaited series of performances in which Mignon Nevada will be heard and which will include "La Bohème," "Manon," "Lakmé" and "Traviata." At the Opéra, "Castor and Pollux" will probably be revived in the course of the season and rehearsals have started for the Gabriel Grovlez ballet, "Maimouna." While the first stirrings of the season are being felt in Paris there is still much music to be heard at the popular resorts. At Vichy there have been remarkable presentations of "Marouf," "Carmen," "Manon," "La Fille de Mme. Angot" and "Véronique." At Biarritz there was a fine performance of "Samson and Delilah," with Franz as *Samson* and Lyse Charny a seductive *Delilah*.

ROBERT BRUSSEL.

OREGON TEACHERS MEET

State Association Begins Work of Year—
Library Fund Progresses

PORTLAND, ORE., Oct. 5.—The Oregon Music Teachers' Association opened its season's activities with a luncheon at the Y. W. C. A. recently. Work for the year will be a continuation of the projects inaugurated last winter. President Frederick W. Goodrich reported that considerable progress had been made toward the establishment of a department of circulating records in the public library. The results of the summer school of music under the auspices of the University of Oregon were especially encouraging to the members, and it is expected that the summer courses will be a regular feature of Portland's exceptional opportunities for musical education. The report of Fay Rudduck on the garden party at the home of Mr. and Mrs. A. C. Emmons was very gratifying. Preparations are being made for the teachers' annual convention to be held in Salem during the month of November.

The MacDowell Club has begun its seventh season and has resumed rehearsals under William H. Boyer. Mrs. Warren E. Thomas is president, and the board of directors is: Mrs. Fletcher Linn, Mrs. Loring K. Adams, Mrs. Donald Spencer, Mrs. Harry Beal Torrey, Mrs. J. R. Dickinson, Mrs. John F. Logan,

Mrs. J. W. Hill, Mrs. R. E. Moody, Mrs. Julia Marquam, Mrs. Maurice W. Seitz, Mrs. Walter Bliss, Mrs. Charles Edwin Sears, Mrs. A. S. Kerry, Mrs. Everett Babcock and Mrs. Henry W. Metzger. The board has constituted itself a special committee to make a drive among its membership for season ticket subscribers to the Portland Symphony Orchestra.

N. J. C.

The Hemstreets Resume Work in Their New York Studio

Mr. and Mrs. Frank Hemstreet have returned to New York and have resumed their teaching at their studios on West Sixty-seventh Street. As usual they spent the summer at Woodstock, N. Y., where their summer class was so large that they were obliged to extend the season up to Oct. 1.

Society of American Music Optimists to Open Season, Oct. 14

A special concert and meeting for members will be held by the Society of American Music Optimists, Mana-Zucca, founder and president, on the evening of Oct. 14, at the home of Mrs. Millie Ham-bur. The Society, which is now in its fourth season, plans its first regular concert of the year for Nov. 7, at the Chalif Auditorium in New York.

ORCHESTRAL CONCERTS TO OPEN GARDEN SERIES

Franco's Organization With Noted Soloists Will Give First Three of Hopp's Attractions

The concerts and music festivals to be given in Madison Square Garden under the management of Julius Hopp, will open with a series of three orchestral concerts to be given on Sunday nights, Oct. 31, Nov. 7 and Nov. 28, with Nahan Franco as conductor. The soloists for the opening concert will be Florence Macbeth, soprano of the Chicago Opera Association, and Jose Mardones, Metropolitan bass. The soloists for the remaining concerts will be announced later. Popular prices will prevail, tickets selling for as low as twenty-five cents.

Arrangements are now being made with the Knights of Columbus Band for a series of band concerts, and choral organizations of foremost reputation are scheduled to appear at intervals.

A committee of music teachers has been formed, known as "The Educators' Committee of the Madison Square Garden Concerts," which will work out plans for stimulating interest in classical music, and will inaugurate a series.

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Many European Cities to Hear Eleanor Spencer



Eleanor Spencer, the American Pianist, Riding in Holland

Many engagements have come to Eleanor Spencer, the American pianist, during her stay abroad, and she will not return to this country until about March 1, 1921. In Holland, where she is at present, Miss Spencer will appear in the course of the season as soloist with the famous Amsterdam Concertgebouw, Willem Mengelberg, conductor, and with the

Residentie Orchestra of The Hague, conducted by M. Van Anroy. In Paris she will appear at the Concerts Pasdeloup, which are under the direction of Rhené-Baton, and in Stockholm with the Stockholm Symphony Orchestra, Georg Schneevoigt, conductor.

TO HEAR MORRIS WORK

Rothwell Will Give Work Brought Out Last Year by Ysaye and Stransky

Walter Henry Rothwell has notified Harold Morris, the New York composer-pianist, that he will present in the early fall on the regular symphony programs of the Los Angeles Philharmonic, his poem for orchestra, which has already been played with signal success by Josef Stransky and the New York Philharmonic, and Eugene Ysaye and the Cincinnati Orchestra.

Mr. Ysaye has told Mr. Morris that he wishes to play the poem again, saying any work he considers worthy of being placed on one of his programs is surely worthy of his playing it again and that he does not believe in the custom of giving a new work only one hearing. Both Mr. Rothwell and Mr. Ysaye have taken great interest in Mr. Morris's compositions. The work has just been accepted for publication by the John Church Company, who recently published his first piano sonata, which is already in its third edition.

Lambert to Introduce Minneapolis Symphony to Far Northwest

PORTLAND, ORE., Sept. 27.—Laurence A. Lambert is managing the Western tour of the Minneapolis Symphony, which is booked for a series of eighteen concerts with Florence Macbeth, as soloist. This will be the first visit of the orchestra to the Pacific Northwest.

Miss Gelling Opens Her Vocal Studios for a Big Season



Hilda Grace Gelling, New York Mezzo-Contralto and Teacher

A pupil of Percy Rector Stephens for the last eight years, Hilda Grace Gelling, mezzo-contralto, has been assistant vocal teacher at his studio during the seasons 1915 to 1920, and will continue her work with Mr. Stephens this year besides her own teaching at her New York studios, 8 West Seventy-second Street. Miss Gelling is a charter member and executive officer of the Schumann Club of New York, of which Mr. Stephens is conductor, and is also known as a soloist. Besides appearing in recital in New York and in numerous cities of the East as member of the Brahms Quartet, which filled an eleven weeks' engagement at the Strand Theater in New York last season, Miss Gelling has appeared in her own recitals with various

clubs in New York and other cities of the East, besides the West Indies. She has been the contralto soloist at the First Methodist Episcopal Church of Plainfield, N. J., for the past three years, and has sung in many other churches in and near New York.

Miss Gelling's first recital this season was given at the Inn, Buck Hill Falls, Pa., on Oct. 1.

OPEN ITHACA ACADEMY

Conservatory of Music Has Formal Dedication—Large Enrollment

ITHACA, N. Y., Sept. 25.—The Ithaca Conservatory of Music had its formal opening Thursday morning with a welcome from the Board of Commerce, given by Ross W. Kellogg, its secretary. W. Grant Egbert, president of the school, presided, and the new members of the faculty were presented to the students. Twenty additional instructors have been added to the staff to assist in training the unusually large number of students enrolled. Wide-spread interest has been aroused in the expected arrival of the famous violin teacher, Ottokar Sevcik, during the second half of the school year, and many young violinists are preparing to enter his master classes. The conservatory authorities have found difficulty in securing adequate living accommodations for their increasing number of students and have purchased an additional dormitory near Conservatory Hall which they are preparing with all possible speed, to take care of the new students. During registration days, the early part of the week, many had to sleep on improvised beds in the recital halls.

Chicago Conservatory Pupils Return From Recital Tours

CHICAGO, Sept. 25.—After a successful fourteen weeks' tour in Chautauqua work, Donato Colafemina, tenor, has returned to his duties as a member of the faculty of the Chicago Conservatory. He has sung in Pennsylvania, the two Virginias, Maryland, New York, Vermont, Delaware and New Jersey, under the management of Paul M. Pearson of the Swarthmore agency. Calixto Llamas leaves this month for his home in the Philippines, where he will have charge of a large class of piano pupils.



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Portland Forces Inaugurate Oregon State Fair in Salem

For First Time Orchestra Asked to Participate in Annual Event—Local Artist to Assist—Oratorio Society Opens Sessions—Landsbury to Make Statewide Survey of Music

PORTLAND, ORE., Sept. 26.—The degree to which interest in good music has grown in Oregon is shown by the announcement that the Portland Symphony opens the State Fair with a symphonic concert in the stadium in Salem on the evening of Sept. 27. Never before has an organization of this kind been asked to take part

in the state fair. The fame of the Portland Symphony Orchestra has reached the smallest cities and towns of the valley and the desire to hear it has been expressed so strongly that the managers of the fair engaged it for the opening concert. Carl Denton, the conductor, has arranged a special program for the occasion, which is expected to be a memorable one. Mrs. May Dearbourne Schwab has been requested by the committee in

charge of the music in Salem to assist the orchestra as soloist. Mrs. Schwab has a soprano voice of beautiful quality and has only recently returned to her home in Portland after seven years spent in New York city engaged in musical work.

Practically all the music teachers have returned from their summer vacations and studios have been made ready for the fall classes. Many of the teachers have had more applications than they have time for and appearances indicate that while there are many new teachers who have come to Portland there will be plenty of work for the older teachers, whose reputations have already been established.

Dr. John J. Landsbury, dean of the school of music of the University of Oregon, and William H. Boyer, supervisor of music of the public schools of Portland, will supervise the work at the Portland center this season. Dr. Landsbury will have three classes a week, studying classical, romantic and modern piano literature, to be followed by a series of lectures. Mr. Boyer will have classes in public school methods for both primary and advanced grades. A class in elementary harmony will be given by Frederick W. Goodrich.

At the first meeting of the Oratorio Society on Tuesday night, fifty-five singers were present. Including last year's chorus there is an assured membership of 100. Many new applications have been received and it is planned to build the chorus to 175 voices. The first concert will be given on Thanksgiving night, the second early in January and the third early in April. The society will make a drive for 400 associate members.

Joseph A. Finley, conductor of the Oratorio Society, announces the following artists who will appear at the concerts during the season. At the first concert, on Thanksgiving night, Mabel Riegelman, soprano, will be the soloist. Cecil Fanning will assist at the second concert, which will be early in January. Artists for the third concert have not yet been announced.

A newly organized Whitney Boys' Chorus of Portland held a meeting on Tuesday night in the Y. M. C. A. auditorium. Officers elected are Dr. D. D. Whedon, president; C. W. Alexander, vice-president; Helen Jacobies, secretary-treasurer; H. G. Wirtz, musical director; C. S. West, local organizer; F. H. Forbes, the Rev. Bell Rathman, Mrs. T. D. Kirkpatrick, H. Park and Alfred Anderson, board members.

P. A. Ten Haaf, who arrived here recently from Grand Rapids, Mich., was soloist at the First Methodist church on Sunday. At least 1500 persons were in attendance at the White Temple on Wednesday evening enjoying the concert given by Alice Verlet, coloratura soprano, assisted by Robert Velton, violinist, and Victor Young, pianist. The concert was under the direction of the Reed-French Piano Company of this city and was principally for the purpose of showing the perfection of the Edison phonograph reproductions. Miss Verlet, formerly of the Paris Grand Opera House, was warmly received. The violinist, Robert Velton, is a student of Kneisel and studied in the Institute of Musical Art, New York City, where he won a scholarship. He is a violinist who has not only fine technique, but a warm, sympathetic tone and was recalled a number of times. The pianist, Victor Young, was also the speaker of the evening.

At the meeting of the Musicians' Club held on Monday, eleven of the ninety-eight registered members were present. Those present, however, being among the most active musicians of the organization.

A statewide music survey is being made by Dr. Landsbury, dean of the School of Music, of the University of Oregon. A series of questionnaires is being compiled. These will be sent to principals of high schools all over the state. It is the purpose of Dr. Landsbury to find out the attitude of principals of the high schools toward placing music in the curriculum, entrance requirement, the attitude toward musical supervisors, and the facilities used by schools at present for musical education.

Elizabeth M. Barnes, head of the department of expression of the Ellison-White Conservatory of Music, has returned from a vacation spent at Payette

Lake, Idaho. Miss Barnes is a graduate of the Empress School of Oratory, Boston, and studied for a while at Columbia University, New York.

Mrs. M. Donald Spencer entertained a number of her friends on Thursday afternoon in honor of Mrs. Dearborn Schwab, soprano, whose return to Portland after several years' residence in New York was warmly welcomed by her many musical friends. Another special guest was Mrs. A. S. Carey, the composer of a number of beautiful songs.

Miss Nettie Leona Foy, piano accompanist, has returned from a vacation spent in Seattle and Victoria, B. C. Miss Foy spent part of each day doing accompanying work for Sergei Klubansky, the New York vocal coach.

Edna McKee has resigned the position of supervisor of music in the Everett Schools to accept the position of supervisor of music in the schools at Pullman and also to become the head of the public school music department of Washington State College.

Frederick W. Goodrich, organist, attended the organization of a branch of the State Musical Association at Dallas, Oregon, last week. Eight professional musicians were present at a luncheon at The Dalles Hotel, when the organization was formed.

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George Fergusson Closes Course in Northport, Maine



George Fergusson, Eminent Vocal Teacher (Right) and His Manager, Sherman K. Smith.

BOSTON, Sept. 27.—George Fergusson, the eminent vocal teacher and his manager, Sherman K. Smith, have just returned from Northport, Me., where Mr. Fergusson conducted a summer course particularly for the benefit of some of his former Berlin students who, having positions or studios of their own, are unable to study during the regular season in Boston and New York, in both of which cities he has opened studios.

A reversal of the old order is seen in the fact that Mr. Fergusson's class includes pupils who have come from Europe in order to study with him. Among the members of the summer class were: Clara Garlock, Oswego, N. Y.; Frances Ward, Switzerland; Dorothy Neff, Boston; Elsa Haury, Rock Hill, S. C.; Gertrude Tingley, Boston; Florence Beckett, Indianapolis; Betty Williamson, Charleston, S. C.; Kate Cheesman, New York City; Blanch Fleming, Boston; Edith L. Robbins, Lincoln, Neb.;

Jessica Schwarz-Morse, Boston; Fremja Loettiger, Sweden; Gladys Cyr, Waterville, Me.; Bernice Fisher-Butler, Boston; Charles Stratton, Clarksville, Tenn., and J. Francis MacNichol, Augusta, Me. C. R.

DR. LAURENT FOR MCGILL

Noted Physician and Voice Expert to Teach at University

MONTREAL, Oct. 5.—Dr. F. Victor Laurent, the well-known singer and teacher, has been engaged as voice expert for the conservatory of music at McGill University for the coming year. Besides having sung in opera both in this country and in Europe, and having given many recitals and lectures on the voice, Dr. Laurent is a physician, and has practised medicine in New York, Philadelphia and Pittsburgh, where he was a specialist in diseases of the nose, throat and ear. He introduced and named the new specialty of Phonology, or vocal treatment for diseases of the throat.

Dr. Laurent will not only teach singing in the conservatory, but will also have classes in vocal elocution and diction in French, Italian and English, and will lecture on the physiology and hygiene of the vocal apparatus. Opera classes will also be held under his direction.

Swihart Resigns as Head of Music in Huntington, Ind., Schools

HUNTINGTON, IND., Sept. 23.—Huntington has sustained a distinct loss in the resignation of J. L. Swihart, supervisor of music in the public schools. Since coming into the schools he has introduced instrumental music and school orchestras, has conducted the Philharmonic Orchestra of professional musicians, and organized various other musical activities. He was president of the Huntington Music Teachers Society, and directed the music of the First Presbyterian Church and Huntington Theater. Mr. Swihart is to be supervisor of instrumental music in the public schools of Evanston, Ill., and will be connected with the public school department of Northern University. The work in Huntington will be under Mrs. Vivian Branyan, who will have charge of music in the first six grades and conduct high school chorus, while Lee Bowers will instruct high school orchestra and Mrs. Pearl Watson will have charge of junior high school music. J. H. K.

Cecil Burleigh will open his season in a concert with Rosa Ponselle at Waterville, Conn., by an arrangement between the artists' respective managers, M. H. Hanson and National Concerts, Inc.

Newly Found de Reszke Letter Offers Suggestions to Singers

THROUGH the courtesy of Lazar S. Samoiloff, the New York vocal teacher, MUSICAL AMERICA is able to present a letter of Edouard de Reszke, believed to be hitherto unpublished. Mr. Samoiloff considers the advice which the letter contains to be of great importance to both pupils of singing and professional singers. The letter follows:

"Paris, 43 Rue St. Didier, Jan. 11, 1914.

"Dear Sir:

"It is very difficult for me to explain by letter how it is necessary to proceed in order for singers and comedians to obtain the greatest sonority. It would be necessary that I should be present in person to demonstrate the matter, all the more because each man or woman has a different voice, and what is good for one is useless for another. There are, all the same, certain principles to which it is necessary to hold and to try to develop by a regular system.

"First. The respiration of the diaphragm as support of the voice.

"Secondly. In order to obtain most sonority it is necessary to endeavor to gain head-resonance while opening the throat well, especially the palate, and

stopping completely the nasal cavities with the uvula. The open nose, being the greatest enemy of the voice, deprives it of sonority, force and beauty of tone. There are some exceptions, like Tamagno and the two celebrated tenors who used to sing with their natural voice, already nasal.

"Thirdly. Each singer and comedian ought to endeavor to give the greatest care to his enunciation, in such a manner that every word may come very distinct to the ears of the public. This is the chief part of success; the public understands everything and has no need of a libretto. In caring for the enunciation, one becomes an artist, and even with a small voice one makes oneself heard and one gives pleasure to the public. For this it is necessary to throw the word against the teeth and to have the lips very mobile and strong. Unfortunately there are many artists who busy themselves more with the voice than with enunciation, and generally one does not understand even in what language they are singing or reciting, which is a grave defect.

"Here is all that I can tell you in a letter; I believe it is clear and simple. For all those who are in need of it there is nothing to do but try and apply it. I can deceive myself like everyone else, but it is with these principles put into practice that my brother and myself made our career of thirty-two years on the stage. I shall be very happy if my advice can be of service to young artists.

"Pray accept, dear M. Froument, the assurance of my most distinguished regard.

"EDOUARD DE RESZKE."

Maia Bang, One of Auer's Assistants, Is at Lake George



Maia Bang, the Violin Pedagogue, at Lake George, N. Y.

LAKE GEORGE, N. Y., Sept. 24.—Prominent in the colony of violinists drawn here by Prof. Leopold Auer's presence, is Maia Bang, one of his assistants, the first two volumes of whose "Elementary Violin Method" made a noteworthy impression on their publication recently. Miss Bang came to America with Professor Auer about three years ago. Although she is a staunch Norwegian patriot, she has made many personal as well as professional friends here. She is busy at present with the preparation of the last part of her violin method.

Louis Graveure has been booked for a concert in Columbus, Ohio, by the Lions Club, a business men's organization.

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Scenes From "Ring" Presented by Orchestra—Philpot Opera Presented

LONDON, Sept. 17.—For the past month the Promenade Concerts have provided the only noteworthy music in London, and they are just what they have been in former years, save that the crowd they draw has at last resumed its portly peace-time aspect, and expanded to the walls of the building. A successful innovation on the Wagner nights is the performance of entire scenes and even acts of the "Ring." To this audience much of the music must necessarily be new for the popular excerpts are all that they have hitherto had the occasion of hearing. It is not given to people engaged in business to attend performances at Covent Garden, commencing at five

and even half-past four, as did those of the "Ring" in pre-war days. But the familiarity of those excerpts involves an acquaintance with most of the leading motives, and the attitude of the public proves that it is quite alive to what is going on musically as well as dramatically. When the time comes to resume performances of the "Ring" in its entirety, the promoters, whoever they may be, should make a handsome donation to the Promenade Concerts in recognition of the invaluable preparatory work in recruiting a new audience.

The novelties have hitherto not proved epoch-making. The representative who has marked time for me during my rustication reports that only Bela Bartok's early suite, Catoire's piano concerto, and Casella's "Pagine di Guerra" really deserve any mention. He dismisses most of the remainder as mere pedestrian efforts.

This week we have had a concert performance of the incidental music composed by Landon Ronald for "The Garden of Allah" at Drury Lane. It would

not be fair to the composer to criticize this by any standard but that of its immediate purpose. I am sure that he claims no other credit than that of having duly performed the task allotted to him. Had he attempted to do more he might easily have had a drubbing from the Drury Lane directorate for disturbing the general scheme of Autumn spectacular drama, which is a compendium of all the conventions that ever were.

The other novelty of the week fell upon an evening when I was perforce elsewhere. While that was being performed I was at the King's Theater, Hammer-smith, attending the Carl Rosa production of Stephen Philpot's opera "Dante and Beatrice." Originally this was a short work, occupying about half the evening, in which form it had its first performance, some four years ago. Since then it has been expanded, Heaven only knows why, to four acts, and this was the first London presentation of the new version. The libretto bears practically no resemblance to Dante and its musical setting favors the obsolete Gounod tradition, with a touch of the English senti-

mental ballad style. It is not without skill, and, as there is apparently still a public for such productions, the Carl Rosa company is fully justified in including it in its repertory. But if custom has blunted our sensibilities to the vulgarisation of "Romeo and Juliet," it does not follow that we are prepared to see *Beatrice's* birthday celebrated with a conventional ball-room waltz. The two Carl Rosa stars, Beatrice Miranda and William Boland, came well out of the ordeal of the name-parts.

The autumn and winter announcements are coming in fast, and within two or three weeks we shall be embarked on a season which promises to be very active. It is particularly noteworthy that despite the economic difficulties attending orchestral concerts, their number is on the increase. At the same time there is a feeling prevalent that the institution of the symphony concert is on its trail. Every effort is being made to provide the very best fare. Should the public fail to rise to the bait, private enterprise is bound to become discouraged, and reduce its commitments until the expenditure sheet is less appalling. As for subsidies, there is no sign of them. This will be, therefore, a test season, and we are all hoping for the best.

EDWIN EVANS.

"They Came, They Played, They Conquered"

H. T. Parker, in the Boston "Transcript," Sept. 27, 1920.



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Christine Langenhan Begins Season's Work in Southern Cities

Christine Langenhan, soprano, will sing during the early part of October in the following Southern cities: Tuskegee, Ala.; Atlanta, Ga.; Greenville, S. C.; Leesville, S. C., and Louisburg, N. C., etc. In the last two cities she was heard the past season. On Dec. 8, Miss Langenhan will open her tour on the Pacific Coast as soloist with the Fresno Male Chorus in Fresno, Cal., followed by appearances in San Francisco and Los Angeles. She will remain on the Pacific Coast during the month of December. During the months of January and February, the soprano is booked in the States of Wisconsin, Michigan and Illinois. In March she will appear in Jacksonville, Tampa and Miami and finally in Havana and Santiago, Cuba. Miss Langenhan is also booked for several festivals during the month of May.

Buzzi-Pecchia Re-Opens His Studio in New York

A. Buzzi-Pecchia, the prominent vocal instructor and composer, began his teaching at his New York studio Oct. 1. Mr. Buzzi-Pecchia remained in America this summer, spending the month of July and part of August in New York and the rest of the summer and early fall at Atlantic City. During the summer he completed a number of new compositions.

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Edith B. Athey, Who Holds Position in National Capital, Tells of Working Up Interest Among All Classes—Recitals the Result of Suggestion by Philander P. Claxton

By WILLARD HOWE

WASHINGTON, D. C., Sept. 25.—“The biggest event in my musical career has been that of becoming the first civic organist in the National Capital,” said Edith B. Athey to MUSICAL AMERICA’S correspondent, “big, because I felt I was actually contributing something to music, developing the public tastes for music in a way that made them enjoy organ music and fostering a desire in the people for these evenings of music. Such a personal interest in them was taken that requests were made for new selections or the repeating of some favorite number. Of course I could not have done this all by myself—no one really creates anything alone—for I had back of me as civic organist the entire Public School Department of the District, working under the direct supervision of the Community Center Department of the school. That the position of civic organist has been created, is best attested by the fact that the attendance at the first of these bi-monthly recitals was rather small. The public did not know whether it would like them or not, but they investigated and told their friends, and by the time the season closed the auditorium of the Central High School had excellent audiences on these evenings of organ music. A season of experimenting, of testing, or stick-to-it-iveness, has proclaimed the rôle of civic organist a success. I am happy that I had such a vital part in making that success. We will enter upon our second season in October, and again I have been elected as civic organist.

Organ Music Contemplative

“There is something contemplative about organ music,” went on Miss Athey, “that creates and develops listening to music, that makes the music sink into the soul, that makes one love music. There is nothing obtrusive about the instrument, no workings of the mechanism in view. There is nothing obtrusive about the performer, no glare of costume, no fascination of personality or

smiles, and in my case I am scarcely seen at all and then only by a limited number. So you see one is compelled to listen. The music is the only attraction. That is why I feel that I have been instrumental in developing music appreciation in the people. The audience is a heterogeneous mass from urchins of the street, tired parents, to business men, teachers, professional men and women, and those in social and official circles. It is an open-door recital, if a person does not like the performance he may leave and not feel he is not getting his money’s worth. At all times, order and courtesy to the artist as well as to the audience are maintained. Exits must be made between numbers.

“In the programs which I presented last season I endeavored to make an agreeable blending of serious and light works, and I culled my composers from many countries and all periods. I gave my audiences Bach and Mendelssohn, Lemare, Verdi, Grieg, Chopin, Handel, Haydn, Batiste and many others. I strove always to give something melodic. I delved into literature of the organ, the lives of composers, and the conception of compositions. I enjoyed it myself and it fitted me better to give the music to the public. I am looking forward to a wonderful season. I have spent considerable study in libraries and have prepared some attractive programs. I know the public wants these organ recitals and I must do my part in giving them the best.”

Suggested by Philander P. Claxton

Miss Athey is also a member of the music faculty of the Public Schools of the District, teaching in the junior high school and grammar grades. She has been an organist for a number of years and this, together with her school association makes her particularly fitted for the position of civic organist. During last season she gave seventeen recitals, offering about 150 different numbers. She was assisted at times by leading singers of the city. The organ committee has as its honorary chairman, Dr. Hamlin E. Cogswell, director of music of the public schools; D. G. Pfeiffer,

prominent in musical circles, as chairman, and Edith Norton, secretary. Each number was prefaced with appropriate notes and references made to other works of the same composer on other programs. The educational side of these recitals was so unobtrusive that the public in general may not have realized that each evening of music was a sort of class in musical appreciation. That they were enjoyed and made a significant impression is attested by the earnest demand that has been made for the continuance of the civic organ recitals. The public schools of the district are to be congratulated in following out a suggestion made several years ago by Hon. Philander P. Claxton, commissioner of education, who contended that children may be developed spiritually, mentally and musically under the influence of organ playing. There is a broad opportunity open to the civic organist as well as to the general public in these free organ recitals.

WILLARD HOWE.

COLUMBUS SEASON OPENS

Mme. Torinoff and William Wylie Give Ohio City’s Initial Concert

COLUMBUS, OHIO, Sept. 25.—The first concert of the season was that given last night in Elks’ Hall by Baroness Leja de Torinoff, soprano, and William Wylie, tenor, for the benefit of the North Side Day Nursery. Geraldine Taylor furnished excellent accompaniments.

Mr. Wylie has very recently come to Columbus, opening a studio for instruction in singing, when he is not filling concert engagements. He has a clear tenor, well schooled and controlled. His study in Italy has given him a large repertoire of Italian opera arias, which he sings in fine style, but his forte is undoubtedly the singing of heart songs and ballads, for in these he shows a deep feeling.

Mme. Torinoff has a pleasing stage presence, a full strong voice and considerable dramatic fire and intense feeling, especially in the Russian songs. She was trained for the stage in Berlin and Dresden, and for a time sang in the Imperial Opera in Petrograd. Mr. Wylie and Mme. Torinoff have booked a number of concert engagements in the Middle West.

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PRIEST WRITES COMEDY

Rev. Kovalchik’s “Temptation of Eve” to Be Given in Stamford, Conn.

BRIDGEPORT, CONN., Sept. 28.—Rev. Joseph Kovalchik, pastor of the Greek Catholic Church, has just completed a musical comedy, entitled “The Temptations of Eve,” which will have its première in Stamford on Oct. 7. Rehearsals of the play are being held daily at the Terrace Garden in New York under the direction of the composer.

Father Kovalchik is a keen student of the theater, and has written the annual miracle plays which have been produced in the Hungarian quarter, attracting many strangers by their excellence. He is a Hungarian by birth and is a linguist of ability.

W. E. C.

WHEELING, W. VA.—The Woman’s Club, under the direction of Mrs. Anna Hilton Otto, will give Handel’s “Messiah” and Haydn’s “Creation” as well as an opera during the coming season. Mrs. Flora Williams will direct the productions. A men’s chorus will also work in conjunction with the chorus of the club.

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Idelle Patterson Wins Lockport, in Gilberté Program



A. Russ Patterson, Idelle Patterson and Hallett Gilberté at Lockport, N. Y.

At the recent Lockport Festival the appearance on Friday evening, Sept. 10, of Idelle Patterson, soprano, with Hallett Gilberté at the piano in a group of this composer's songs was one of the biggest successes ever won by any artist in the five years of the festival. Miss Patterson had prepared the songs with the composer and had given them privately with him in New York last spring. Every detail had been worked out with the greatest care and there was a complete understanding between interpreter and accompanist. The songs were "Come Out, Come Out in the Sweet Spring Night," "An Evening Song," "Ah! Love But a Day" and "Moonlight

and Starlight," each one of which Miss Patterson sang with finished art, as recorded in this journal's account of the Lockport Festival two weeks ago. All of the songs in the group had to be repeated and singer and composer were recalled again and again.

TO HEAR MORGAN ON TOUR

Young American Baritone to Assist Schumann-Heink This Year

The honor of touring with Schumann-Heink falls this year to a young American baritone, George Morgan, who is known in Canada and the middle western states, where he has won much favorable comment. Mr. Morgan studied medicine for two years at the University of Minnesota, but gave it up against the wishes of his parents in order to study music. He devoted all his time to singing until the war, when he joined the service. While in the army, Morgan found his voice greatly in demand for all the big camp entertainments that were given, and he donated his services to many important Red Cross benefits where he won instantaneous success before critical gatherings.

At the termination of the war, encouraged by his successful progress, Morgan undertook several concerts in Canada, where his voice and his art won acclaim and paved the way for him to give a series of concerts in the middle western states last year. It was here that Schumann-Heink heard him and engaged him to accompany her on her tour this season.

George Morgan devotes what spare time he has to composing songs, and is at present working on a light opera which in all probability will be produced on the Coast and may later be brought East.

Charles Harrison Sings Stickles' Songs

HARRISON, ME., Sept. 24.—Charles Harrison, tenor, gave a recital here recently at which he was assisted by Marion E. Haskell, violinist. Mr. Harrison included on his program two songs by William Stickles, "Lass o' Killeen" and "Life's Perfect Promise." Mr. Harrison has been using these songs successfully during the past season.

NEW ORLEANS TO HAVE RECORD MUSICAL YEAR

Noted Artists, New Teachers and Music Clubs Are Features of Southern Metropolis

NEW ORLEANS, Sept. 28.—Upon his return from the North, Robert Hayne Tarrant, local impresario, announced that New Orleans is to enjoy some of the best music in its history during the ensuing season. Mr. Tarrant has been arranging contracts with managers, the first attraction being the Pavley-Oukrainsky Russian Ballet and Symphony Orchestra on the evening of Oct. 19, followed by Geraldine Farrar with Ada Sassoli, harpist, and Edgar Schofield, baritone, on Oct. 23. Both these programs will be given in the Shriners' Temple which Mr. Tarrant has engaged for all his attractions this year.

The fall session of the New Orleans Conservatory of Music will be opened Sept. 27. Director Ernest Schuyten announces a large faculty with Edouard Potjes, former director of piano at the Royal Conservatoire, Ghent, Belgium, and Louis Ferrenbach, last year with the French Opera Company, as new members of the staff.

Mlle. Marguerite Vogel, one of the popular members of the past French Opera season, was married recently in Oakland, Cal., to Henry A. Henneberger, Jr., whom she met during the war in an American camp.

Mary Moloney and Corinne Meyer are preparing the program for the coming winter of the Saturday Music Circle, and promise, among other treats, a repetition of "L'Enfant Prodigue," which had its initial representation in this city last spring. The beautiful cantata of Cadman, "The Morning of the Year"; old Christmas Carols; Russian songs, sung by double quartet; the Bach Concerto for Three Pianos; D Minor Concerto of Mozart with quintet accompaniment, are some of the numbers in preparation. Mrs. Mark Kaiser is president of this circle.

H. P. S.

PLAN FREE CONCERTS

Beethoven Symphony Orchestra Prepares for Busy Season

The Beethoven Symphony Orchestra, which has been active in New York and in the schools for the last eleven years, will resume its activities the first Wednesday in October; Wednesday having been the traditional evening of this organization since its inception. The orchestra, which now numbers eighty musicians, has sought to bring good music to the masses, either free or for so small a fee that every one would be able to attend its concerts.

The director, Henry Lefkowitz, founder of the orchestra, is planning a busy season, which will include, among many free public concerts, two or three concerts at Carnegie and Aeolian Hall, to demonstrate the possibilities of Community Symphony Music.

The orchestra for a time was connected with the People's Music League of the People's Institute. At present it is trying to become self-supporting, but it still depends upon some voluntary contributions from musical benefactors. Rehearsals are held regularly on Wednesday evenings throughout the season at Public School No. 63, under the personal guidance of Mr. Lefkowitz.

Few Pupils Heard in Studio Recital

CHICAGO, Sept. 23.—A remarkable exhibition of vocal range was given in the studios of Whitney Tew Saturday afternoon. Mme. Colbran Melius, Emma Berg, Mme. Leila Barr, Richard Harcourt, Sydney Ehlstrom, Gertrude Clark and Jeannette Del Parris sang. A varied program of operatic arias, ballads, English, French and Italian concert songs showed a range of four octaves possessed by each of the singers. Mr. Tew's pupils sang soprano songs and then immediately followed with contralto songs.

F. W.

Helen Allen Hunt Reopens Her Boston Studio

BOSTON, Sept. 27.—Mrs. Helen Allen Hunt, contralto, has reopened her studio at 543 Boylston Street. After her usual six weeks' course at the Cornell University Summer School, where she is head of the vocal department, Mrs. Hunt spent three weeks in resting at her beautiful home in Weymouth, Mass., and then went to Highmount, N. Y., where she did some work with Isidore Luckstone, the teacher.

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Concert pianists should be interested in the publication of a humoresque by Eugen Putnam in which a number of extraordinary technical effects have resulted in a piece of astonishing virtuosity.

In constructing this number Mr. Putnam has made use of a banjo folk-song, and treated it in such original fashion and in so unconventional a manner as to bring about entirely new effects and stirring harmonic combinations.—Review Editor in Musical Observer.

* * *

Mr. Putnam's Humoresque does not belong to the Dvorák family, at least not noticeably so. It is a very clever, very effective individual concert-development "after a banjo folk-song, based on the pentatonic scale," an animated bravura bit for the piano. . . . it is thoroughly pianistic . . . and supplies a brilliant characteristic number for the piano recital program.—Review Editor in Musical America.

* * *

Harold Henry, distinguished American pianist, appeared at his best in a splendid program. Mr. Henry made his concert unusually interesting by explaining several numbers, playing the simple melody upon which they were based and commenting on certain composers, especially Americans, as MacDowell and Putnam. Perhaps the most interesting of his last group was the Humoresque by Putnam.—Evening Mail, Galesburg, Ill.

* * *

Charles Denoe Leedy, a brilliant pianist, was accorded an ovation which must have stirred the feelings of anyone. It was in the Humoresque, composed by Eugen Putnam, a recent composition on which its brilliant author has won many encomiums,—the performer and the composer shared equally the ovation they evoked. So enthusiastic and persistent was the appreciation that both had to rise and bow their acknowledgments.—Editor, Danville, Va., Register.

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TUREMAN OPERA HAS PREMIÈRE IN DENVER

Setting of Japanese Drama
Given By MacDowell
Association

DENVER, Sept. 20.—The MacDowell Association of Denver, which last summer inaugurated its annual concerts with an *al fresco* performance of Henry Houseley's "Omar Khayyam," chose to give for its second event on the evening of Sept. 16 a presentation of Horace Tureman's recently completed opera, "The Sumida River," in the gardens of Mrs. Verner Reed's home. The Denver composer chose for a libretto the old Japanese "No" play, written by Montomasa about 1400, the English translation by Marie Stopes. This play was produced at the Denver Cactus Club by some of its members in the original form of spoken drama a few years ago.

Mr. Tureman adheres faithfully to the Japanese scale in his writing, and almost literally to the Japanese manner of utilizing their native instruments. His "orchestra" on this occasion comprised the *samisen*, played by the composer; the *fû*, *taiko*, *kotsuzumi* and *itsuzumi*—in English, a flute, a small drum struck with the hands, percussion tablets, gongs and a three-stringed in-

strument of the guitar family. Occasional melodic phrases by the flute constituted the sum of the orchestra's musical contribution, as occidental ears recognize music. The voice parts, scored for soprano, tenor and bass, are for the most part treated in melodic recitative style, and are never used together, save in a unison prayer to Buddha. A male chorus, off-stage, is frequently employed.

Any minute analysis of Mr. Tureman's strange score from a single hearing would be impossible. It is too remote from any of our current operatic forms to be readily classified. The composer has taken his task and himself with the utmost seriousness, and there is evident throughout an almost devout regard for consistency in his chosen idiom. I feel sure that no such motive as arresting attention by mere strangeness prompted him to employ such a literally Japanese orchestra—and yet my own feeling is that no artistic end was served through the making of ugly sounds by ugly instruments. To the best of my belief there is no Japanese opera, and hence no point in restricting instrumentation to Japanese crudity when employing a musical form entirely foreign to the oriental tradition. It is difficult to say just what the effect would have been had Mr. Tureman utilized modern instrumen-

tation and scoring, contenting himself with adherence to the Japanese scale intervals for atmospheric appropriateness; but I am of the opinion that his opera would have been made listenable; albeit there is serious doubt whether this play offers sufficient dramatic contrast for a successful opera, be its musical treatment ever so resourceful. In its present form I found it musically monotonous and sometimes ludicrous. There are moments of excellent writing for the solo voices and for the male chorus, and many clever applications of the oriental interval forms, but with it all the musical dress has but made a charming play less impressive and appealing.

Marie Bren-Kaus, soprano, as *The Mother*, sang appealingly and consistently sustained a sombre and difficult impersonation; Daniel Angevine, tenor, delivered the phrases of *The Traveler*

effectively, and G. D. Fitzipios, basso, as *The Ferryman*, gave a good dramatic impersonation. A chorus of eight good male voices sang the vocal ensembles especially well. Muriel Piers read effectively the tradition of the play, preceding its performance.

There was undeniable charm in the pictorial presentation of the opera. The stage, its visible structure conforming to Japanese architectural lines, was placed beneath a group of trees whose overhanging branches gave it a canopy of undulating green; the plain white backdrop against which the ferryman's quaint boat was shown in silhouette, grew luminous with the warm tints of dawn or faded into twilight shadows, through clever manipulation of lights, while over all spread the star-studded heavens. Here was witchery to the eye.

J. C. W.



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A Voice from the Dead

To the Editor of MUSICAL AMERICA:

I am in receipt of a cable from a New York correspondent of the Canadian papers reading thus: "MUSICAL AMERICA sorrowfully announces that you were killed in Paris; kindly cable me address good Parisian florist to order finest wreath with inscription 'To our dear stage director and friend from his multiple friends in art in United States and Canada.'"

My correspondent forgot and "from his creditors" for which I am sorry not to have been killed as your report in your issue of August 28 last. Surely I feel much honored to be able to read my own obituary and indeed it is a great sensation to a "dead one" to correspond again with the "live ones." Sir Conan Doyle and Maeterlinck including General Sherman were right on the last three words. However, if I am dead for my friends and others including my creditors in dear old United States, they have the consolation that Pussyfoot Johnson "minus one eye" had nothing to do with my wet death and that from where I am writing your confrères, colleagues, Mephistos of all shades, colors and horny heads are waiting for that Johnson to blow out his other lamp, missed by the dear old English Mephistos who could have finished the job more thoroughly. This fellow anyway does not deserve any publicity; he does not love music, as he would not have dared

to be an instrument to help to dry a whole population of musicians. Ask any wind or brass blower how it feels to be dry after a Tchaikovsky or Wagner Symphony Concert in dear old United States.

Will you kindly inform all my friends and my creditors who have helped me out of my calamity of the recent destruction of the dear New Orleans French Opera House, of which a certain rumor gave it to be understood that I was the incendiary (without my having been so Mephistophelian as to have insured my stock and chattels), that I am well and sound, feeling like a two-year-old and waiting for my chance to return to America, resume my activities and pay my creditors 100 cents on the dollar.

But for this I will wait, that no Pussyfoot Johnson spies or emissaries will be allowed to stop me from drinking at home or with my friends at the club a glass of good French or California wine or a good glass of Pilsener after a strenuous rehearsal and with my best wishes to MUSICAL AMERICA and to you, dear Mephisto, I am,

LOUIS P. VERANDE.

Théâtre de Monte Carlo, Sept. 15, 1920.

[EDITOR'S NOTE.—Mr. Verande was misinformed. The paragraph referring to his supposed death, in the issue of MUSICAL AMERICA of Aug. 28 stated explicitly that: "Thus far the report has not been confirmed."]

It Pays to Advertise—in "Musical America"

To the Editor of MUSICAL AMERICA:

It "pays to advertise," at least it certainly does in a periodical as widely known and read as your MUSICAL AMERICA, for you may imagine my surprise on arriving in Seattle to find that I seemed no stranger, but rather to the contrary someone already known, and greeted as one returning after a long absence. And so I feel that your good paper, by its generous handling of my advertising

matter has, so to speak, blazed a trail for me, and served as my introduction to the people of the Western coast, in a most happy and satisfactory manner. It is for this that I wish to offer my sincere thanks for the courtesies extended me by your paper, and for its hearty co-operation in furthering my work.

As I previously stated, "It pays to advertise," but first, one must have the "goods to deliver," and secondly, must be able to "deliver the goods." These, I firmly believe I have, and can do, as has been proven not only by my New York successes, but by my work here in Seattle this summer. I have had the best of material with which to work and abundance of intelligence and enthusiasm, and here I would like to say a word for the director and head of the Cornish School of Music, Nellie C. Cornish, who was responsible for my coming to Seattle this summer. It is indeed an inspiration to meet this bright and enterprising woman, who, through her loyalty to the idea she has set herself for the betterment of music in her own community, has spared no effort to bring to her school the best of music. It was this plucky spirit that prompted her to undertake the venture of bringing me out, and what might have been a risk for her has, I am glad to say, proven a glorious success, owing to her sincere desire to bring only the best in music to her school.

SERGEI KLIBANSKY.

Seattle, Wash., Aug. 21, 1920.

He Has Found People for the Music

To the Editor of MUSICAL AMERICA:

Having read Mephisto's comments in the MUSICAL AMERICA issue of Sept. 25, regarding the *Globe* Free Concerts, I am prompted to send you the reactions of a new *Globe* Concert enthusiast as a result of my first hearing of one of these programs.

Mephisto relates that Chas. D. Isaacson has been criticized because of his talks "Face to Face with Prominent Musicians," yet my most vital impression of the concert of Sept. 22 was that

of Mr. Isaacson's own genial contribution to the program.

Upon glancing at these "Face to Face" talks as reproduced in the *Globe's* "Our Family Music Page," I never got much further than the rather Ouija-boardish Sir Oliver Lodge title. On hearing Mr. Isaacson deliver one of these papers, one has an entirely different impression of them. It seemed that in his "Face to Face with Bizet," Mr. Isaacson gave his public an educational stimulus in the most attractive and palatable form. It is safe to say that as a result of his imaginative picturing of Bizet's struggles, many of his hearers went home and made a more intensive study of that composer's life. The material itself took on a much more compelling realism when set forth by Mr. Isaacson's interesting method of delivery. In fact the wave of applause that followed his reading of the paper was as fervent as if it had been for some musical offering by a soloist.

Along with the spontaneous response of the audience to Mr. Isaacson's paper I was also struck by the democratic heartiness of his presentations of the various numbers on the program. Is not Mr. Isaacson's true hospitality as the presiding genius of the *Globe* Concert responsible for a great deal of the spontaneous appeal that has been made by the best music to these audiences? In other words, as Mr. S. Jay Kaufman said, Mr. Isaacson has done more than finding "music for the people"—he has found "people for the music."

KENNETH S. CLARK,

Bureau of Community Music.
New York, Sept. 28, 1920.

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SOUSA GIVES ZEST TO SEASON IN BALTIMORE

Newly Decorated Lyric, Now Semi-Civic Enterprise, Reopened by Band

BALTIMORE, Sept. 30.—With the inimitable Sousa as the opening attraction, the current musical season was given a lively impetus last night at the newly decorated and renovated Lyric before an audience that filled all

available space. The proceedings were opened with a brief address by Dr. Hugh H. Young, the president of the Lyric Association, which is made up of the city's music lovers, after which he introduced Governor Ritchie, who expressed confidence in the new semi-civic ownership, and entertained the hope that the venture would prove a distinct development of musical life in the community.

Bandmaster Sousa was given a welcome that was proof of the esteem his audience held for him. The band played an interesting program, given with zest and good rhythmic swing, and interspersed with many old favorites. In recognition of the occasion the band played "Baltimore, Our Baltimore," the municipal anthem, after which Mr. Sousa, in acknowledgment of the applause, called upon Mayor Broening. Mary Baker, soprano; Florence Harde- man, violinist, and John Dolan, cornet, were the soloists.

The hall, with its new decorations and fine lighting and with the many detailed changes, was commented upon by Mr. Sousa, who announced his pleasure from the stage and congratulated the public. Frederick R. Huber, managing director, and Albert Young, active manager of the Lyric, are securing bookings that will make this season one of unusual musical interest.

F. C. B.

John Doane Busy With Accompanying

Recent engagements of John Doane, New York accompanist, have included appearances with Anna Burmeister at her Aeolian Hall recital on Oct. 3 and with Charles Hackett in Hartford, Conn., on Oct. 8. Mr. Doane will act as accompanist for several prominent artists this season, appearing at Aeolian Hall in support of Mary Allen on Oct. 11; in Boston with Charles Hackett on Oct. 14; at Wells College, Aurora, N. Y., with

George Hamlin on Oct. 16, and with Corinne Rider-Kelsey at Toledo, Ohio, on Nov. 1, and at Pittsburgh on Nov. 3. Mr. Doane is also an organist and is giving organ recitals at Jamaica, N. Y., on Oct. 13, and at Northwestern University, Evanston, Ill., on Nov. 2.

New Moore Compositions to Be Issued

Francis Moore, the widely known New York accompanist and composer, has added some new songs to his list. The house of G. Ricordi & Co., New York, is issuing this fall his setting of "Joy," poem by Swinburne, the old English verses, "The Devil Take Her" and a setting of Stevenson's poem, "This Love of Ours." He has also done an arrangement for voice and piano of an old Southern hymn "The Promised Land," the melody of which was given him by his mother, as she heard the Negroes sing it many years ago in Alabama.

Vera Curtis to Sing in Troy

Vera Curtis has been engaged as assisting artist with the Troy Vocal Society of Troy, N. Y., for its first concert to be held in Music Hall on Nov. 17 under the direction of the new conductor James McLaughlin, Jr. Miss Curtis will sing an aria, a group of songs and "Elizabeth's Prayer" from "Tannhäuser" with the chorus. This is her second engagement with the society.

Robert Samuel Flagler Resumes Work at Carnegie Hall Studio

Robert Samuel Flagler, New York organist and accompanist, re-opened his Carnegie Hall studio this week with a large enrollment of pupils. Many recitals are planned for the coming fall and winter, in addition to which Mr. Flagler will appear with several noted singers.

He will again be the organist and choir-master of the Twelfth Street Reformed Church and the accompanist at Vassar College.

Frank Bibb Concludes Full Summer

After a very successful summer season of teaching in Minneapolis, where many of the most prominent local singers studied with him, Frank Bibb, New York vocal coach and accompanist, has returned to New York. He is now busy at his New York studio and is planning to move into new studio quarters, at 166 West Fifty-eighth Street, on Oct. 15. Mr. Bibb has been engaged for six concerts in New York and vicinity during October.

Sundelius Scores in "Bohème" in Seattle, Wash.

Haensel & Jones, managers of Marie Sundelius, received recently from a local manager in Seattle an enthusiastic telegram announcing the success of Marie Sundelius as *Mimi* in "La Bohème," with the Scotti Grand Opera Company. Besides filling many other important engagements before her opera season with the Metropolitan opens Mme. Sundelius will appear at a festival concert in St. Thomas, Canada, on Monday evening, Nov. 1.

Karena Post in Yiddish Recitals

Karena Post, whose unique recitals of Yiddish and Russian folk-songs have frequently been enjoyed by New York audiences, has returned from her summer vacation, spent principally in Maine. Recently she appeared as a recital artist at the tenth annual conventions of the Young Men's Hebrew Association and the Young Women's Hebrew Association in Portland, Me. She had another successful appearance under the auspices of the Jewish forum at Sharon Springs.

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Gallo Restores "Lohengrin" to New York During His Second Successful Week

FORTUNE GALLO made the most adventurous artistic effort of his career on Monday evening of last week by inviting local judgment as a producer of Wagnerian opera. For this purpose he selected "Lohengrin" as most easily within the reach of his company and gave it in Italian. Mr. Gallo thus gains priority over the Metropolitan, which has the opera on its list of intentions for the coming winter, though the distinction of first performing it in New York after a three-year interval belongs to the Capitol Theater, where it was heard in a truncated form as early as last spring.

For a variety of good reasons Wagner does not figure in the lexicon of popular-priced opera companies. When the Aborns were dispensing sublimated cheap opera at the Century Theater under the dollar sign of the Metropolitan directorate, they attempted this same "Lohengrin" with catastrophic results. An over-fond belief in the simplicity of the work, and inadequate rehearsing brought about the disaster. But it taught a lesson and Wagner's other works were given a wide berth. The simplicity of "Lohengrin" is strictly relative. It is easier than "Tristan" or "Siegfried," but enormously harder for those who live by "Trovatores," "Rigoletto," "Aidas" and even "Tosca." For it works by entirely different rules and must be approached from an entirely different angle; and there are no two correct ways of arriving at the right conclusion. The postponement from the previous week for further preparation in the case of the San Carlo performance clearly signified that all was not well in Denmark.

The production at the Manhattan, which was heard and heatedly applauded by a large and much engrossed audience, reflected credit on the ambitions of Mr. Gallo and gave abundant indication of sternly applied effort and painstaking sincerity. In this pervasive quality lay

its chief virtue, as well as in the merit of at least one impersonation and the adroitness with which the conductor, Ernest Knoch, held the structure together through moments of vacillation and obvious peril. In all likelihood the interpreters will gain in self-assurance and the performance in cohesion if some further repetitions are attempted. But, broadly considered, the presentation in quality and spirit was and will continue to be conditioned by what the singers know about the authentic Wagnerian style. That style is no more achieved without specialized training than the virtuosity required to sing "Norma" and "Don Giovanni." In this respect there was very little about last week's "Lohengrin" that anyone with a dram of experience could have failed to foresee. Logically it followed that the flowing, luxuriant cantabile of the love music suited Mr. Gallo's people, while stress and struggle marked the endeavors to project the resounding periods of heroic declamation. At such times the voices were inadequate in compass and power to measure the bold span of the phrases, and the utterance insufficiently pointed for proper accentuation of them. Pietro de Biasi, the *King Henry*, approached the declamatory requirements more nearly than his associates.

While crudities of various sorts marked the stage performance, owing to mechanical restrictions and haste of preparation, at no point did the opera actually come to grief. The ensembles—enormously taxing for any chorus not experienced in them and compelled to feel its way—were sung with a rather surprising accuracy even if tone quality was overlooked in the tense effort to hit the notes correctly. And so when the nobles and freemen of Brabant exclaimed in wonder over the miracle of the swan with their eyes on Mr. Knoch and their backs to the Scheldt, no one seriously objected.

The best performed act was the third

(which contains most of the lyrical music of the opera), the least well the second. Mr. Knoch made huge cuts in the score that often left gaping holes, but thereby saved a good part of the tremendous scene between *Ortrud* and *Telramund* from damage. The finest individual embodiment by all odds was the *Elsa* of Anna Fittzu, who made a radiant and exquisite picture—the loveliest *Elsa* the writer of these comments has looked upon since Emma Eames. In action Miss Fittzu showed grace and her characterization had a virginal charm, at all times just and consistent in expression. Except in certain *mezza-voce* passages and some moments of wavering intonation her singing offered some of the best heard from her in this city. Stella de Mette, the *Ortrud*, worked conscientiously against the overwhelming odds of this music without effectually conquering its difficulties. Mr. Agostini's *Lohengrin* was similarly distinguished by honest effort and if the portrayal was far from the god-like figure of Wagner's conception the singer strove with a sincerity worthy of respect. Mario Valle is said to have learned *Telramund* in six days and under those circumstances may be pardoned for much. Manuel Lopez was the *Herald*.

Ernest Knoch dominated the performance and, as noted above, held it together even at moments that threatened disruption. He read the score with spirit (even when he might have been challenged with respect to tempo) and made the orchestra sound as full and sonorous as an orchestra of its size can be made to. He was brought on the stage with the singers after the second act and received a wreath. The entr'act waits were interminable and the opera did not end until nearly half an hour after midnight. Nevertheless "Lohengrin" will probably stand out as the gala event of the San Carlo season.

H. F. P.

The Double Bill

The double bill was offered by the San Carlo forces on Tuesday evening of last week and the audience was large. In most respects the performance was praiseworthy. In "Cavalleria" Alice Gentle scored heavily with her well sung *Santuzza*. Her associates were Messrs. Cibelli, D'Amico and Mmes. Barron and Homer. Vincente Ballester, as *Tonio*, did the best singing in "Pagliacci," though the *Nedda* of Madeleine Keltie was much enjoyed. Mr. Corallo was *Canio* and Cesare Sodero conducted.

"Tales of Hoffmann"

Offenbach's "Tales of Hoffmann," on Wednesday afternoon, was very cordially welcomed. The one serious effort of a gifted but not too aspiring composer, the score deserves something more than an occasional hearing. Judging from the applause and laughter which greeted incidents of the doll episode,

many persons in Wednesday's audience were in attendance on an audition of the work for the first time.

There were several changes from the printed cast. Anna Fittzu, the announced "guest" artist, did not sing. Neither did the substitute whose name also appeared on the program. Instead, the *Giulietta* was Stella de Mette, who has had a busy time of it during the first two weeks of the Gallo engagement. Valle sang *Dapertutto*, not *Coppelius*, contrary to the program.

Josephine Lucchese, a recent recruit in opera, though previously known on the concert stage as "the Singer of Happiness," was quite successful as *Olympia*, the doll, singing well, though not flawlessly, the rather difficult staccato music. The best singing of the afternoon, however, was that of Regina

[Continued on page 41]

Merle Alcock

Contralto



New York Festival in "Elijah"

"The dark, rich contralto of Merle Alcock stirred her auditory." James Gibbons Huneker in N. Y. World.

Bethlehem Bach Festival in "B Minor Mass"

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ANNOUNCE LOS ANGELES ORATORIO SOCIETY PLANS

"The Messiah" and Works by Hadley and Parker to Be Presented

LOS ANGELES, CAL., Sept. 29.—John Smallman, director of the Los Angeles Oratorio Society, has returned from a summer spent in the East, coaching and securing new music. On his arrival, a reception was given him by the society at which the plans for the season were announced. The rehearsals will be held at Berean Hall in the Auditorium Building. The society will give this season "The Messiah," Hadley's "Ode to Music" and Parker's "Hora Novissima."

The Orpheus Club will transfer its concerts from Trinity to the Gamut Club auditorium this season. The latter is much smaller, but the club will give each program two evenings.

Brahm Van den Berg, pianist, formerly with Patti and Blanche Marchesi, has returned from Holland, where he spent several months.

Frank H. Colby, editor of *The Pacific Coast Musician*, is taking a month's tour through Canada and to his former home in Milwaukee. W. F. G.

MME. TETRAZZINI'S TOUR

Diva Will Arrive This Month for Farewell Appearance Here

Mme. Luisa Tetrazzini, who will make her farewell tour of the United States this season, will arrive about the end of this month. Since she left America early in the summer the Italian diva has spent most of her time at her home, Villa Tetrazzini, at Lugano, Switzerland. She also passed several weeks at the various Italian watering resorts. Mme.

Tetrazzini is in excellent health and voice and recently has been making phonographic records in England.

Her coming tour of the country will extend from coast to coast and will include all the principal cities. She has arranged an elaborate program and will be heard in all the florid arias with which her name is associated as well as in new compositions. The tour will be under the sole management of William H. Leahy of San Francisco, who "discovered" Mme. Tetrazzini in Mexico and brought her to his Tivoli Opera House where she effected the sensational success which subsequently brought about her engagements at Covent Garden, London, and later at Oscar Hammerstein's Manhattan Opera House in New York.

William Reddick Completes Negro Spiritual Arrangements

William Reddick, the composer and coach accompanist, has returned to New York from a busy summer at Schroon Lake, N. Y. He was associated there with Oscar Seagle's vocal classes as coach. Besides lessons, Mr. Reddick gave several recitals with Mr. Seagle and one with Paul Reimers. Mr. Reddick has just completed arrangements of "Swing Low, Sweet Chariot" and "Trav'lin to de Grave." Edison records of his arrangements of "Standin' in de Need o' Prayer" and "Wait Till Ah Put on Mah Crown" have been made by Harvey Hindermeyer.

Ethel Cave-Cole Begins Tour With Sophie Braslau

Ethel Cave-Cole, pianist and accompanist, has begun her tour with Sophie Braslau, after a strenuous season of concerts in London and Paris, and recently in Bar Harbor, Me., where in addition to several recitals, Mrs. Cave-Cole was heard for the eighth season as pianist with the Schroeder Trio. She plans to return to New York at intervals during her present tour.

Carboni Leaves Toronto To Open New York Studio



Maestro Carboni, Italian Vocal Instructor

Following a European career of distinction both in his native Italy and in

France, Maestro Carboni has joined the circle of vocal masters in New York City, having opened his studio here on Sept. 1. For several years he has been on this side of the Atlantic and has acted as head of the vocal department of the Hambourg Russian Conservatory of Music in Toronto with conspicuous success. A Venetian by birth he studied at the conservatories of Milan and Vienna. In Italy he has appeared as a conductor and has also conducted in Berlin and Paris. Specializing in vocal art he decided to devote himself to the teaching of singing and has had a wide experience training artists for their careers. Among the prominent singers before the public who received instruction from him in Paris are Mary Garden, Marguerite D'Alvarez, Marie Delna, Genevieve Vix, Marguerite Beriza, the late Sybil Sanderson, and Messrs. Clement, Gilly, Maguenat, Burke and Weldon, to name but a few who are widely known in America.

Ten of his Toronto pupils followed him to New York this fall to continue their studies with him. Among them is Winifred Parker, contralto, who made her recital debut in New York on Oct. 6 at Aeolian Hall. Maestro Carboni has taken a larger studio than the one he originally occupied on coming here in West Fifty-sixth Street, and is now located at 637 Madison Avenue.

In Europe he is also well known as a composer, having two operas to his credit which have been given in Italy and France. The French government has conferred upon him the titles of "Officier d'Academie" and "Officier de l'Instruction Publique."

Gallo Stars Impress New York

[Continued from page 40]

Viccarino, as *Antonio*, in the final act. Her vocalism was smooth and her tone of musical quality. Agostini was a caricature *Hoffmann*. Cervi's buffo skill served him well as *Spalanzani*, and he also sang *Crespel*. Arnold Becker doubled as *Coppelius* and *Dr. Miracle*. May Barron was the *Nicklausse* and Alice Homer the *Nathaniel*. Merola conducted, and to him, presumably, should be charged the distortions of tempo of some of the choruses. The orchestra has played better. O. T.

Faust

The usual crowded house greeted the performance of "Faust" on Wednesday evening. The cast was made up of regular members of the company, with the exception of Marguerite Namara, the "guest" of the occasion, who sang the rôle of *Marguerite*, one which is particularly well suited to her. Her voice is light and agile and was used with discretion. In spite of a cold with which the artist was struggling, she did herself credit and gave very evident pleasure to the great audience. The balance of the cast included Pilade Sinagra, who replaced Giuseppe Corallo at the last moment as *Faust*; Pietro de Biasi, *Mephistopheles*; Vincent Ballester, *Valentine*; May Barron, *Siebel*; Manuel Perez, *Wagner*, and Alice Homer, *Martha*. D. L. L.

"Forza del Destino"

Thursday night brought Verdi's "La Forza del Destino" to the Manhattan Opera House, and provided excellent opportunities for several of the San Carlo singers and afforded a crowded house the pleasure of applauding a number of its favorite solos and duets.

The *Leonora* was Bettina Freeman, who infused the rôle with life and sincerity. She displayed considerable skill in her characterization, showing an understanding of the part, and a knowledge of stage routine. But we wonder if young ladies in the late Eighteenth Century, who were wont to mask in male attire, continued to wear their dainty slippers with high French heels? If this artist's voice were more even and she did not migrate from the pitch so often, she might rank an artist of high order.

Of late years it is difficult to think of *Alvaro* apart from Caruso, but Ago-

stini in the part of the unfortunate lover, put by some very creditable work, especially in the last scenes, where the limitations of his voice were less noticeable in the more dramatic utterances. Ballester, as *Carlos*, was easily the hero of the evening. His singing had all the characteristics which have been noted heretofore. Stella Demette was an acceptable *Preziosilla*, and Natale Cervi did double duty in the rôles of the *Marchese* and *Melitone*. Others in the cast were: Pietro de Biasi, Alice Homer and Amedeo Baldi. Gaetano Merola, as conductor, succeeding in keeping the orchestra and singers together, and in making the most of the score with an orchestra none too adequate. H. C.

Lipkowska in "La Traviata"

Another capacity audience was present at the Manhattan Opera House on Friday evening for "La Traviata" with Lydia Lipkowska as the hapless *Violetta*. Eugenio Cibelli sang the rôle of *Alfredo*, while Mario Valle as *Giorgio Germont* made the third member of a trio that was admirable, both from musical and dramatic standpoints.


Mlle. Lipkowska's *Violetta* compares favorably with the best portrayals of the rôle. Mr. Cibelli and Mr. Valle both came in for a liberal share of applause from a house that frankly adored its Verdi. M. S.

Many Activities for Buck Pupils

A season of prominent activity is promised for the pupils of Dudley Buck, New York vocal teacher. Marie Morrissey is at present "tone-testing" and concertizing throughout the West, while Edgar Schofield is singing in concert with Geraldine Farrar. Marjorie Pringle is appearing in the prima donna rôle of "My Golden Girl," Victor Herbert's operetta, now on tour. Theodore Conkey has been engaged as leading man in "The Temptations of Eve," opening on Oct. 7.

Elman Coming With Own Operetta

Florenz Ziegfeld, Jr., has been notified by Mischa Elman that he is sailing shortly on the *Olympic* with the score of an opera which he has just completed for Mr. Ziegfeld and which will be produced in America in December. The libretto is based upon Richard Harding Davis's novel, "Soldiers of Fortune."



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PORTLAND, ORE.—George Hotchkiss Street sang solos and led the mass singing at the Pendleton "Round Up" Sept. 22 to 25.

PORTLAND, ORE.—Frederick C. Fenger, organist, at the Second Church of Christ, Scientist, left last week for New York City.

BOZEMAN, MONT.—W. Gifford Nash, pianist, has been appointed head of the music department at the Montana State College here.

CHICAGO, ILL.—Estye Rita Ruekberg, pianist, who has spent the summer in New York studying with Clarence Adler, has returned to her home.

POCATELLO, IDAHO.—Frank W. Kerns, violinist and conductor, is the new director of the conservatory of music at the Idaho Polytechnic Institute.

LOS ANGELES, CAL.—Hilda Nolte, pianist, and a former pupil of Lhévinne, has sailed for Europe to make a concert tour of Holland, France and Switzerland.

WHEELING, W. VA.—Mr. and Mrs. Edmund Yahn, bass and soprano, and Jessie Wolf, pianist, gave a concert in the Music Hall at Mt. de Chantal recently.

BILLINGS, MONT.—A municipal band of thirty pieces provided music for the city's inhabitants last summer at a cost of \$2,400. E. G. O'Brien was the conductor.

HELENA, MONT.—Lauren McAdam, violinist, gave a recital at her home recently, in which she was assisted by Rose Schuster, James Smith and Mrs. McAdam.

OREGON CITY, ORE.—Sadye Evelyn Ford has left for New York where she will continue her music studies. Miss Ford has been the organist at the Methodist Church.

PORTLAND, ORE.—Phyllis Wolfe, a soprano, who has studied extensively, both in this country and in Europe, will locate here and make this city the center of her musical activities.

DILLON, MONT.—Ralph McFadden, a local pianist, who has been studying at the Dana Institute of Music in Warren, Ohio, gave a recital recently in the Normal School auditorium.

GALESBURG, ILL.—Winifred Tompkins, Chicago coach and accompanist, who has been spending the summer at her old home here, has returned to Chicago to resume her professional work.

PORTLAND, ORE.—Eulah Mitchell Carroll, pianist of Waco, Tex., is residing in Portland at present. Mrs. Carroll was president of the Euterpean Musical Club of Waco before coming to this city.

LOS ANGELES, CAL.—The Community Sings at Hollywood have been resumed at the high school auditorium. The director is Hugo Kirchoffer, who was formerly head of the music department in the high school.

SALEM, ORE.—John R. Sites, who has had charge of the music at Willamette University for the past two years, will open the Salem Conservatory of Music, offering instruction in the principal branches of music.

MILES CITY, MONT.—Ethel Shughrouh has arrived here from the East to take charge of the music in the public schools. Miss Shughrouh held a similar position in the schools of a West Virginia city last year.

PARMA, IDAHO.—C. W. Albertson will have charge of the music in the schools here as well as in the schools of Apple Valley and Tucker. Mr. Albertson is a graduate of the J. Austin Williams Conservatory in Minneapolis, Minn.

PORTLAND, ORE.—Daniel H. Wilson, pianist and organist, has returned to Portland after a trip taken with Mrs. Wilson, which included New York, Philadelphia, Washington, D. C., Chicago, Montreal and Toronto.

VICTORIA, B. C.—E. Howard Russell, who has recently joined the staff of the Arts College, was elected conductor of the Arion Club at its annual meeting. R. A. C. Grant is president, and Herbert Kent is the assistant conductor.

ITHACA, N. Y.—Prof. James T. Quarles has just returned from Scranton, Pa., where he gave the opening recital on the new organ in the Asbury Methodist Church. This organ was the gift of G. W. Frisbie, a Scranton merchant.

SEATTLE, WASH.—Ferdinand Dunkley, organist, was given a farewell party by prominent local musicians previous to his departure for Birmingham, Ala., where he has accepted the position of organist in a large Episcopal Church.

WHITE PLAINS, N. Y.—"Rigoletto" was presented here last week by the Manhattan Grand Opera Company at the Palace Theater. Signor Pilade Sinagra, tenor of the Boston Opera Company, appeared as the Duke.

VANCOUVER, B. C.—Charlotte Silverston Foreman, pianist, who appeared at the recent Imperial Press Conference, has been booked for sixty engagements throughout the provinces under the auspices of the Canadian Chautauqua, Ltd.

GAINESVILLE, GA.—Otto Pfefferkorn, pianist, of the Brenau College Conservatory, gave a recital on Thursday evening of last week. His program contained six of Godowsky's compositions from his lately published "Triakontameron."

PORTLAND, ORE.—The formal opening recital of the new pipe organ recently installed in the Second Baptist Church was given on Sunday afternoon. Lucien E. Becker gave an organ recital and the choir was heard in several offerings.

MISSOULA, MONT.—The seventh annual faculty recital of the music department at the University of Montana was given by De Loss Smith, baritone, and dean of the department; A. H. Weisberg, violinist, and Mrs. De Loss Smith, accompanist.

GARDINER, MONT.—Piano and vocal pupils of Henry C. Vanderbeet were heard in recital at the home of Mr. and Mrs. George Welcome recently. Those taking part were: Mildred and Averill Heater, Miss Van Dyke, Garnet Oliver and Margaret Shaw.

CHICAGO.—Winifred Emmet Sheel, pupil of Edoardo Sacerdote of the Chicago Musical College, has been appointed music supervisor of Riverside-Brookfield High School, Downers Grove High School, and the grammar schools of Western Springs, Ill.

PORTLAND, ORE.—Ruth Agnew was soloist at a recent meeting of the Women's Democratic Club, and also gave a recital at the first meeting of the Oregon Chapter, Daughters of Confederacy, held on Thursday at the home of Mrs. William Turner.

HUNTINGTON, W. VA.—The first studio-recital of the season for the Plowe Studio was given recently by Christine Owens, soprano, who has been a pupil of Hosford Plowe for the past two years. She was assisted by Ethel Murrill, pianist, a pupil of Aurora Leedom.

MANCHESTER, N. H.—Alfred E. Plumptre of this city who plays the organ in Nashua, gave a concert recently for the benefit of the building fund of the First Methodist Church. The church was dedicated Sept. 19. The chorus was composed of sixteen mixed voices directed by Mr. Plumptre. Clarice Jenkins accompanied two numbers. Mrs. Nelson Canfield was the reader.

CANTON, OHIO.—Recitals were recently given by the pupils of Mme. Rachael Frease-Green, Canton's most prominent singer, and Josephine Menuez, piano teacher, newly arrived in Canton. Miss Menuez is a pupil of Constantin von Sternberg.

PORTLAND, ORE.—Mme. Lucie Valair, director of the Valair Conservatoire de Musique et Art Dramatique, has returned from her summer's outing at Bay Ocean. The Conservatoire has entered its fourth year and has an increased enrollment in every department.

LA JALLA, CAL.—Edward Schlossberg, a pianist from San Diego, gave a recital of ultra modern music at the Woman's Club House recently, under the direction of Bertha Slocum of San Diego. Sigrid Olson, soprano, was the assisting artist, accompanied by Ethel Widener.

SEATTLE, WASH.—The following pupils of Louise Beck were heard in recital in the Y. W. C. A. auditorium recently: Florence McCanne, Mary Richardson, Marian Campau, Eleanor Dennis, Alfreda Crocker, Grace Louise Mattison, Emma Grace Bliss and Elizabeth Crocker.

BILLINGS, MONT.—A. F. Christiani has been elected president of the newly organized choral club, of which Ben Lewis will be the director. Other officers are: C. E. Shipman, vice-president; Marion Morris, secretary; Pearl Ross Coon, treasurer, and Josephine Featherston, organist.

NEW YORK.—Ida E. Fischer, teacher of music in the Morris High School, will have charge of a course in music at City College every Saturday morning for teachers who wish to prepare for higher licenses in music. Registration may be arranged in the office of the Extension Department at the main building.

CANTON, OHIO.—Albert de Scheu Heberstro, New York bass, who is the newly appointed director of the First Methodist Church choir, began his duties Sept. 1. He was formerly a pupil of William Shakespeare of London, England, and has been accredited personally by Jules Massenet, as one of the best interpreters of his arias.

CEDAR FALLS, IOWA.—Anna Gertrude Childs, professor of voice and history in the Iowa State Teachers' College, at a recent meeting of the board of the Iowa Federation of Clubs, urged club women to aid the music memory contests for school children by lending their records of the classics in quarters where they will be appreciated.

CLARKSBURG, W. VA.—The Cadman Choral Club of Washington Irving High School is planning an active season under the direction of Prof. Clarence C. Arms. At present, fifty-two applications for membership have been received. A song which will become a school community number, will be composed by a member of the club.

HUNTINGTON, W. VA.—A piano-organ program known as "An Hour and A Quarter of Music," was given in the First Presbyterian Church by Edwin M. Steckel, organist, and Helen Tufts-Lauhon, pianist. The program included numbers by Guilman, Mendelssohn, Grieg, Demarest, and others. The concert was a decided success.

JACKSONVILLE, FLA.—A musical entertainment, given for the benefit of Jewish War Sufferers in the Near and Far East, filled the auditorium of Labor Temple in Riverside recently. Participating in the program were Emma White, pianist; Margaret Cooper, violinist; Nell Howze, contralto; Lyman P. Prior, baritone, and a small, but well trained mixed chorus, pupils from the Prior Studio.

COLUMBIA, S. C.—Katherine H. Clinkscale, pianist; Frieda S. New, contralto; Virginia Goss, reader, and Frank M. Church, pianist, members of the faculty of the Conservatory of Music at Columbia College, were heard recently in a faculty recital. Another recital will be given on Oct. 18, to be followed by student recitals later in the season.

HUNTINGTON, IND.—In honor of Prof. J. L. Swihart and Mrs. Swihart, who will leave Huntington shortly for Evanston, Ill., a noon luncheon was held in the Commercial Club rooms Wednesday by the active members of the Huntington Music Teachers' Association. Irene Myers represented the teachers and C. S. Miller, the business men. A musical program was given after the luncheon.

MOUNT VERNON, N. Y.—Permission has been granted by the Board of Education of this city to Ruth Nourse and Eva P. Henderson, two teachers connected with the elementary schools, to conduct violin classes in their respective classes after school hours each day. The pupils taking the lessons will not have to pay more than twenty-five cents for each lesson, the board having fixed that sum.

PORTLAND, ORE.—Lucien E. Becker, organist, will give a number of "historical" recitals at Reed College this season. Each program will feature works of the old masters, of the classic period, the romanticists, of the ultra modern, and one work by an American composer. Paul Petrie, teacher of singing, is the director of the Hillsboro Woman's Choral Society this season, which will be heard in two public concerts.

OKLAHOMA CITY, OKLA.—Jenny Lind will be the subject at the first meeting of the Ladies' Club, Oct. 6. The program for the year will open on Oct. 20, with a portion of "Traviata" and a lesson talk under the direction of Mrs. Hugh Johnson. Besides other interesting programs during the year, the club will bring Lambert Murphy, tenor, and Mary Garden, soprano, who will each be heard in public recital.

CHARLES CITY, IOWA.—A radical change is being made in the Sunday program at the First Congregational Church. Instead of the evening service there will be, for the winter season, a vesper service at 4:30 which will be largely musical, consisting of instrumental music, the organ, congregational singing and some special vocal numbers. An address on some practical subject will be given lasting about ten minutes.

OMAHA, NEB.—The Mountain Ash Male Choir gave a concert in the Municipal Auditorium under the auspices of the Women's Society of the First Congregational Church recently. The members of the organization are Welsh miners, who are under the direction of T. Glyndwr Richards. Sidney Charles, John Williams, M. J. Edwards, P. Williams, Teifi Davis, Mr. Jenkins and Mr. Thomas were all heard in solo and duet work. W. Evans was the accompanist.

SEATTLE, WASH.—Paul Pierre McNeely, a pianist who has lately established his residence in this city, has announced that he will award two free scholarships to pianists for the coming year, one for each sex. Mr. McNeely was for five years teacher of piano in the conservatory at Bozeman, Mont., since when he has spent four years in study with Rudolph Ganz in New York. In addition to his studio here, he teaches in Tacoma on Wednesdays and Saturdays.

HUTCHINSON, KAN.—Cara Jean Dick, soprano, and a pupil of Richard Hageman, has returned from a short concert trip in Colorado, and has resumed her teaching. Florence Dow, formerly of the Columbia School of Music, is the new supervisor of music in the high schools. Roy Campbell, tenor, and director of music at the First Christian Church, and Myeland Campbell, organist, are in the East studying with Oscar Seagle. Laura Reed Yaggy, violinist, has returned from a several weeks' stay in Colorado.

HUTCHINSON, KAN.—Roger Frisbie of Chicago, and formerly director of music at the University of Wyoming, has arrived to begin his work as organist and choir director at the First Presbyterian Church. Mr. Frisbie is organizing two junior choruses in addition to the adult choir. William Lester, a Chicago organist, and Margaret Lester, soprano, will give the concert at the dedicatory services of the new organ in the First Avenue Baptist Church in October. Mrs. Lester was formerly a resident here.

OKLAHOMA CITY, OKLA.—The season will open for the McDowell Club with a McDowell afternoon in the home of Mrs. Joseph Huckins, under the direction of Mrs. R. M. Howard, Oct. 9. The occasion will be guest day and every member is permitted to invite one or more friends. The hostesses will be Miss Florence Long, president; Mrs. Prentiss Price, vice-president; Mrs. Hugh M. Johnson, second vice-president; Mrs. Beverly H. Baker, secretary; Mrs. J. T. Gephart, corresponding secretary; Mrs. M. M. Bowers, treasurer; Mrs. Glenn D. Boardman, reporter and member of board; Mrs. Daniel W. Hogan and Mrs. Sol Barth, directors.

In MUSIC SCHOOLS and STUDIOS of N.Y.

The fifth and last summer recital by pupils of Frank La Forge and Ernesto Berumen, took place at their studios on Sept. 18, when an interesting program was offered. Louis Meslin opened the program with a splendid performance of the Rubinstein Etude. Charlotte Ryan sang Micaela's Aria from "Carmen" and Elsa Gillham, contralto, was heard in an aria from "Nadeschda" by Goring-Thomas. Charles Carver, basso, gave special pleasure in a Handel aria, and Waverley Harwood sang a group of songs by Frank La Forge. Kathryn Kerin played the Romance by La Forge and a Liszt Rhapsody.

Sheffield Child sang the well-known aria "E lucevan le stelle" from "Tosca," and Mae Graves Atkins made a good impression with the "Flanders Requiem," by Frank La Forge.

Waverley Harwood and Edith Bennett sang the duet from "Butterfly" and Hazel Silver, soprano, with Gutia Casini, cellist, gave pleasure in the "Prayer" from "Tosca."

Elvin Schmitt closed the program with the "Lieberstraum" and "Campanella" by Liszt.

Josephine Dowler has returned from a transcontinental tour of Canada. While in Vancouver she completed arrangements to teach in that city during the

summer season of 1921. Miss Dowler has re-opened her studio at 14 East Thirty-sixth Street for the coming winter season.

Ralph Thomlinson, a baritone from Claude Warford's studio, is rapidly making a name for himself. Mr. Thomlinson's engagements for the early part of the season include an appearance on Oct. 20 at Raleigh, N. H., with Kitty Beale of the Metropolitan; with Mary Davis, contralto, in Newark and Dover, N. J., and several New York club engagements.

Many engagements are already booked for several pupils of Sergei Klubansky, the New York vocal teacher. The list includes Felice de Gregorio, who has been engaged for "Princes Virtue" which will be produced soon, Emmy Witska will appear in Edith tone test recitals. She was heard jointly with Miss Ramsay in concert at the Y. M. C. A., Oct. 3. Lotta Madden is booked to appear as soloist with the San Antonio Symphony Orchestra. Lottie Howell sang charmingly in a recital at the Y. M. C. A., Oct. 5, and Elsie Diemer will be heard in two performances of "Haensel and Gretel," which will be presented at the Lexington Theater in New York and in Brooklyn.

Mascagni Presides at Launching of Socialists' Torpedo Boat

Mme. Mascagni Acts as Sponsor in Leghorn Shipyards—
Martinelli May Create Title Role in Boito's "Nerone"—
Italian Opera Houses Opening for Season

MILAN, Sept. 12—During these last days of convulsive agitation among the metal workers, who have taken possession of numberless workshops, an Italian paper reported the following news with the heading: "Mascagni Candidate Kapellmeister of Lenin?!!!" Last Tuesday, Pietro Mascagni, accompanied by a socialist member of Parliament and several other persons, visited the Orlando docks in Leghorn. He was cordially welcomed by a committee of workers and offered refreshments and an artistic parchment. Mascagni expressed his gratitude for the warm reception and wrote the following words on the parchment: "As a free man, in the most absolute and most luminous sense of the word, I highly praise the corporation of the workers of this establishment, wise men whom I fully and affectionately admire. Your victory will mark the end of a shameful exploitation and the end of Italy's calamities; that is, the limited companies. You wish to be, and you will be, producers and artisans. Your ideal is a sacred one. May victory smile

upon you; this is the warmest wish of my heart, which is the heart of a proletariat and belonged to you people since I was born and is yours in art and in soul."

The next day Mascagni was present at the launching of a torpedo boat in the same docks. The launching was directed by the technical employees of the establishment. Mme. Lina Mascagni was the godmother of the new ship which descended into the sea with a red flag and amid hurrahs for socialism.

Unfortunately a denial of such absurd news, impatiently awaited by all the admirers of our popular Maestro has not yet appeared. Decidedly, his rage for popularity does not permit him to neglect any occasion for being talked about, even when, as in this case, his ideas are in open contrast with that of the majority of his wise compatriots.

Decidedly, among the projected stage improvements at the "Scala," the most delicate and important was to be the reduction of the enormous space interposed between the curtain and the footlights. This front part of the stage, of such unusual proportions, had its natural reason

of existing if we go back to the times in which the theater was built. In the old operas all the solos, duos and "concertati" were sung at the footlights and the singers got thereby in direct touch with the conductor. But in the performance of the modern scores, in which the singers form an inseparable part with the whole scenical tableau, great difficulties arise to obtain an absolute perfection of the ensemble and for the conductor's exercising his complete control over the stage masses. I remember, in the memorable "Tristan" of 1901, the tenors being absolutely unable to hear the delicate pianissimo violin sycopated accompaniment of the duo in the second act, so great was the distance between the orchestra and the bench of the lovers. A violin behind the trees was charged to give *Tristan* tone and attack. On the other hand, the perfect acoustics of the Scala are so famous and the problem of acoustics in theaters such a delicate one that the demolition of such a large part of the stage could only be undertaken with all possible precautions and after due experiments.

For this purpose an experiment was made some days ago under the direction of Maestro Toscanini in the presence of a small audience composed of musical persons and press representatives. The protruding part of the stage was provisionally demolished and the orchestra took its place in the free space. In the morning the experiment was limited exclusively to the orchestra, with the performance of different parts of "Lohengrin," specially of the prelude, in which the various degrees of orchestral dynamic and the contrapuntal development permitted an analyzed control of the acoustic effects. In the afternoon also voices of singers were heard with orchestral accompaniment. All points of the theater, pit, boxes, upper gallery, were object of the most careful attention. The result of the observations was, by unanimous consent, decidedly most favorable. The sound waves appeared by no means altered and, as before the music was heard clearly and absolutely free from echos. So the abolishment of the salient footlights is now an accomplished fact, to the advantage also of the capacity of the house for one or two new rows of stalls will find place in the new space.

It is a wish of all fervent Milanese concert-goers that the Toscanini concerts which are to inaugurate his tour

through Italy in November, before sailing for America, should take place at the Scala, rather than in the uncanny and badly resounding "Saione del Conservatorio."

Martinelli May Sing "Nero"

There is a rumor afloat concerning Toscanini's intention to entrust to Giovanni Martinelli the leading role of "Nerone," the posthumous opera of Arrigo Boito, which will finally make its long awaited appearance at the Scala during the season 1921-1922.

UBERTO D'ALBERTIS

PETTIS LOCATES IN N. Y.

Pianist Gives Farewell Recital for San Francisco Admirers

SAN FRANCISCO, Sept. 30.—The departure of Ashley Pettis for New York is regretted not only by his personal friends but by the general public here as well. He has been closely identified with the musical life of San Francisco where he is a favorite pianist. His work was interrupted for nearly two years when he was in the army, and his first appearance after his return was in a series of lecture-recitals which attracted large and interested audiences. The programs included the great classicists with a special program for Schumann and Chopin. In his interpretation of the latter, San Francisco critics pronounced him equal to any artist who has appeared here. For the past year Mr. Pettis has been in demand, appearing in numerous concerts, and as soloist with the Pacific Musical Society he scored a big success. Few pianists are better equipped technically or temperamentally.

His latest appearance was at the California Theater when he played the first movement of Beethoven's C Minor Concerto accompanied by the orchestra of fifty pieces.

E. M. B.

Godowsky to Play His "Triankontameron" at New York Recital

At his recital at Carnegie Hall, New York, on Oct. 11, Leopold Godowsky will give the first performance in New York of his new "Triankontameron." Mr. Godowsky will play it complete, presenting the entire thirty pieces that comprise the work.

Paul Ferrier

PARIS, Sept. 20.—Paul Ferrier, dramatic author, writer and translator of many well-known opera librettos, died recently in Paris. His works, said to number well over a hundred, include the texts for light works such as Varneil's "Les Mousquetaires au Couvent" still popular in France, "Josephine Vendue par ses Soeurs" and the French versions of "Tosca" and "Mme. Butterfly."

Mrs. Howard Leopold

POTTSTOWN, PA., Sept. 22.—Mrs. Howard Leopold, mother of Ralph Leopold, pianist, and Mrs. Newton D. Baker, wife of the Secretary of War, who has also appeared in public as a singer, died at her home on Sept. 18. Besides Ralph Leopold and Mrs. Baker, Mrs. Leopold is survived by her husband and one other son, Leroy S. Leopold.

Mrs. Frances Lush Dobinson

Mrs. Frances Lush Dobinson, widow of John H. Dobinson, a musician and composer, died on Sept. 26, at the home of her son-in-law, Dr. Walter V. Moore, in Brooklyn. Mrs. Dobinson was born in Portsmouth, England, and was in her fifty-ninth year.

Carl Kebart

Carl Kebart, organist of the Church of St. Mary of the Angels, Brooklyn, died in the Williamsburg Hospital on Sept. 23, a few hours after falling out of the back window of the schoolroom of the church. He was thirty-six years old. Death was due to a fractured skull and internal injuries.

George W. Kryter

CHICAGO, ILL., Oct. 2.—George W. Kryter, known as "The Music Master," died on Sept. 25, in his eighty-third year. He was born in Germany and had taught since he was twelve years old. He came to Chicago many years ago and besides teaching piano he had been the conductor of half a dozen German societies.

Passed Away

Carlo Buonamici

FARMINGTON, CONN., Oct. 3.—Carlo Buonamici of Boston, Mass., for several years in charge of the music department of Miss Porter's school, died suddenly on Sept. 30, in the Elm Tree Inn. He arrived in Farmington in the afternoon and went to the school a short time after. He returned to the inn at 9:15 o'clock. A short time after that he was stricken with an apoplectic stroke and despite immediate medical attention he failed to rally.

Mr. Buonamici was born in Florence, Italy, forty-five years ago. His father, Giuseppe Buonamici, a celebrated pianist, was his first teacher. In 1891 the young man went to Wurzburg, where he made his first appearance in concert. He studied at the Wurzburg Royal Musical School, and in 1894 took the first prize for piano playing as a pupil of Van Zeyl. In 1895 he served his year in the Italian army and came to Boston the following year.

In 1908 Mr. Buonamici made his first European tour, and since that time had been associated with Felix Fox as a director in the Fox-Buonamici School of Pianoforte Playing in Boston, and also had charge of the music department of Miss Porter's School at Farmington.

During the war Mr. Buonamici served with the Italian forces from the spring of 1918 until the latter part of January, 1919.

He is survived by his wife, a son, two sisters and a brother.

Fred E. Hay

LOS ANGELES, CAL., Oct. 1.—Fred E. Hay, who had been the second tenor of the Euterpena Male Quartet for thirty years, died here last week. Mr. Hay was one of the first salaried choir singers in Los Angeles, and was also one of the first associate members of the Gamut Club in the days when it was composed entirely of professional musicians.

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DRESDEN SEASON OPENS AUSPICIOUSLY

Onegin's Recitals Thronged— New Offering Heard at Opera

DRESDEN, Sept. 12.—Important events were the recent reappearances of Sigrd Onegin in concert and opera. Last season she was the most attractive of foreign singers appearing here, and thus early in the fall her exceptional magnetism is evidenced by sold out houses for enormously raised entrance prices. Her *Lied* interpretations are revelations and one should justly state that in this line she scarcely has any rival. As an opera singer, to judge from the first proof given here yesterday as *Amneris*, she is not equally convincing, lacking to some extent dramatic insight. Yet her beautiful voice was a pleasure to listen to. One has to wait for the next presentations—her *Carmen* and *Azucena*—before a final opinion can be given.

Curt Taucher, the new tenor of the state opera, who is to replace Adolf Lussmann, has so far proved to be a very good addition to our operatic forces. His sense of style and fine vocal means enable him to do justice not only to German works, but also to Italian masters. As *Cavaradossi* he was a surprise, as well as in the "Masked Ball," where he showed himself able to rival such a fine representative of the Italian school as our popular Tino Pattiera, to whom these rôles as a rule are entrusted.

Brandt Buys's comic opera, "The Tailors of Schonace," was revived the other day with Grete Merrem as *Veronika*. This rôle having been one of Minnie Nast's most successful parts, any one who is to replace her must seem inferior. Otherwise the harmless opera gave the audience distinct pleasure. Elfriede Habereorn, who sang one of the "Lehrjungen," again proved her versatility of style. She is a singer of great promise.

The first big orchestral concert was given by the Bohemian Philharmonic under the lead of Vladislav Sak of Prague. It gave three well attended concerts, the programs of which were devoted chiefly to Bohemian composers such as Smetana, Fibich, Dvorak and others. The overture to the "Bartered Bride" sparkled with elegance and spirit. Dvorak's symphonic poem, "Die Waldtaube," also aroused great enthusiasm by its brilliant interpretation. Fibich's "Am Abend" is full of mood—yet a little lengthy. Brahms's Symphony No. 4 formed one of the German selections.

ANNA INGMAN.

Pavlowa to Dance at the Manhattan for Benefit of Navy Club

The first performance which Anna Pavlowa and her company will make upon their reappearance in this country, will be under the auspices of the Navy Club at the Manhattan Opera House on the evening of Oct. 18. The proceeds will go to replenish the coffers of the club which have been kept low by the many calls made upon them in the last few years.

Marguerite Potter to Give Native Works at First of Studio Musicales

Marguerite Potter, mezzo-contralto, will give a series of musicales during the season at her Carnegie Hall studio. The first of these is scheduled for Oct. 31, when an interesting program will be given. Works of John Prindle Scott and Gena Branscombe will be sung with both composers at the piano.

Rosina Storchio Engaged to Sing With Chicago Opera Forces

Executive Director Herbert M. Johnson of the Chicago Opera Association has announced the engagement of Rosina

Storchio for the coming season as one of the most important names to be added to the list of stars making up the roster of the Chicago company. Storchio has never visited America, although she has received flattering offers year after year. Mr. Johnson's good fortune in securing her at this time is said to be largely due to the fact that Toscanini is to come with La Scala Orchestra. Mme. Storchio's professional life has been largely tied up with that of the great Italian director, and she was glad to gratify her ambition to visit America at a time that her patron also would be here.

Rosina Storchio is a favorite in Italy, Spain, Portugal and Southern Europe generally, but is chiefly known to fame in America as the creator of the rôle of "Madama Butterfly" when that popular work was dedicated to the musical world at La Scala, Milan, in 1904. She will make her debut in that opera in Chicago late in January and will also make her first New York appearance in the same part. It is said of Mme. Storchio that she has rare dramatic and emotional gifts as well as an unusual voice.

TOUR FOR JOSEPH MARTEL

French-American Baritone to Appear Under Allen & Fabiani Management

A tour through America is being arranged by the musical managers Allen & Fabiani, for Joseph Martel, the baritone. Mr. Martel has been recognized as one of the leading French-American singers. He was born at Webster, Mass., of French parentage and has received his entire education in this country. He is well known in the concert world and has sung in all parts of the United States and Canada.

He has appeared as soloist with the Schubert Oratorio Society of Newark, N. J., and the Worcester Philharmonic Choral Society, and the Worcester Symphony Orchestra and is a popular concert artist throughout the New England States.

Margaret Romaine to Have Assistance of Charles Lurvey on Tour

Margaret Romaine, Metropolitan soprano, has engaged Charles Lurvey as her accompanist for her concert tour, which opened in Dover, N. J., on Oct. 4. Last season Mr. Lurvey made a number of appearances with Miss Romaine, as well as a Pacific Coast tour with Oscar Seagle. Miss Romaine's fall tour is an extensive one, taking her as far south as Birmingham, where she sang last season, and as far West as Denver. The tour will close in Wheeling, W. Va., on Nov. 24, when Miss Romaine will appear in a gala operatic concert with Nicola Zerola, tenor of the Metropolitan Opera Company.

New York Trio Plays to 3000 Persons at "Globe" Concert

The New York Trio, composed of Scipione Guidi, violinist and concertmaster of the National Symphony; Cornelius Van Vliet, cellist, and Clarence Adler, pianist, played before an audience of 3000 persons at the *Globe* free concert held at DeWitt Clinton Hall last week. Charles D. Isaacson read a paper, "Face to Face with the New York Trio," and discussed chamber music and its possibilities.

Dunn's "Pilgrim Suite" to be Featured on Anniversary Programs

M. Austin Dunn's "Pilgrim Suite" for organ will be included on the programs of several well-known organists celebrating the Pilgrim Tercentenary. Those who have already planned to play the suite are Clarence Eddy, J. Lawrence Erb, John Hermann Loud, Rollo F. Maitland and Carl F. Mueller.

Willy Pogany, who designed the production of "Le Coq d'Or" for the Metropolitan, began suit in the Supreme Court on Oct. 1 against David Belasco and Fania Marinoff to prevent the use of his name in the play "Call the Doctor" now running at the Empire Theater.

Constantino Yon Makes First Italian Trip Since War



Glimpses Into the Summer of S. Constantino Yon, New York Vocal Instructor: Above—His Father, Antonio Yon, on the Steps of the Villa Yon in Italy. Below, at Left—Mr. Yon and Giovanni Martinelli Returning on the "Lafayette." At Right—Mr. Yon with a Chicago Friend

AMONG the notables returning from Europe on the *Lafayette* on Sept. 20 were S. Constantino Yon, the New York vocal teacher, and Giovanni Martinelli. Mr. Yon sailed for Italy in July and so had two full months there, spending all his time at his villa at Settimo Vittone, Piedmont. During the summer he found time for many mountain-climbing trips and for a weekly concert at his home. He had also the pleasure of playing for

the first time on the new organ in the village church which he and his brother Pietro gave to it in 1914 but which he had not yet seen, since this was his first trip to Italy since the outbreak of the war. Martinelli studied the rôle of *Don Carlos* with him on the boat going over and coming back, and will sing it at the Metropolitan this year.

Mr. Yon resumed his teaching on Oct. 1 and is again taking up his work as organist and choirmaster at the Church of St. Vincent Ferrer.

Theater Musicians in Bristol, Conn., Win Pay Increase

BRISTOL, CONN., Oct. 5.—Musicians at the Palace Theater were granted a substantial increase in pay last week following a request made by the union several weeks ago. An original demand of 50 per cent was made which was refused by the manager, but a satisfactory compromise was effected before a walkout occurred.

Goldman to Coach Columbia Band

Edwin Franko Goldman, conductor of Columbia University's summer session concerts, will coach the Columbia band this year, it is announced at the University. The Student Board has launched an active drive for a larger and finer organization than ever before, and, under Mr. Goldman's leadership, is planning a new era in the history of Columbia bands.

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